
MASSACHUSETTS COLLEGE OF ART
1960
1970
1980

621 Huntington Avenue | Boston, Massachusetts 02115 | 617 232-1555

MASSACHUSETTS COLLEGE OF ART

1873

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Massachusetts College of Art does not discriminate in admission, access, or treatment in its programs and activities or employment policies or practices on the basis of race, creed, gender, sexual orientation, color, national or ethnic origin, marital status, veteran status, religion, age, or disability. Accordingly, the Massachusetts College of Art complies with federal and state statues and regulations and with institutional policies which may be amended from time to time. Inquiries regarding compliance with Section 504, Title VI, Title IX, and the College's Affirmative Action/Equal Opportunity and Diversity policies may be directed to the Director of Affirmative Action, Massachusetts College of Art, 617-232-1555 ex.363. In all cases inquiries may also be directed to the Regional Director, Office of Civil Rights, US Department of Education, J.W. McCormack Building P.O.C.H., Room 222, Boston, MA 02109-4557.



PRESIDENT'S STATEMENT

The Massachusetts College of Art, located in Boston, the cultural capital of New England, is now one hundred and twenty years old and is one of the oldest and the only public assisted, free-standing college of visual art in the country. Perhaps more importantly, it is also one of the most highly regarded art colleges in the United States today.

Our talented and devoted faculty are the heart of the college and a major reason why MassArt is so highly regarded. Our faculty is assisted by knowledgeable staff and a series of newly renovated buildings that create a working environment where both faculty and students can teach and learn in modern, spacious surroundings that enhance creative and intellectual development.

As a professional, degree granting institution, we foster a climate that allows for maximum development of every student's potential. MassArt is a center that enhances, not only artistic talent and creative abilities, but other aspects of intellectual development as well. Faculty and staff are keenly aware that the liberal arts and sciences are also important to a well rounded graduate capable of contributing to an ever-changing society.

Our mission extends to graduate and certificate programs. These programs enrich our community and our efforts to provide leaders to the art world and to the community, state and nation.

Our college community is justly proud of its past and prepared to meet the challenges of the next century. We hope that you will be able to join us to prepare for your own future and add to our tradition of excellence.

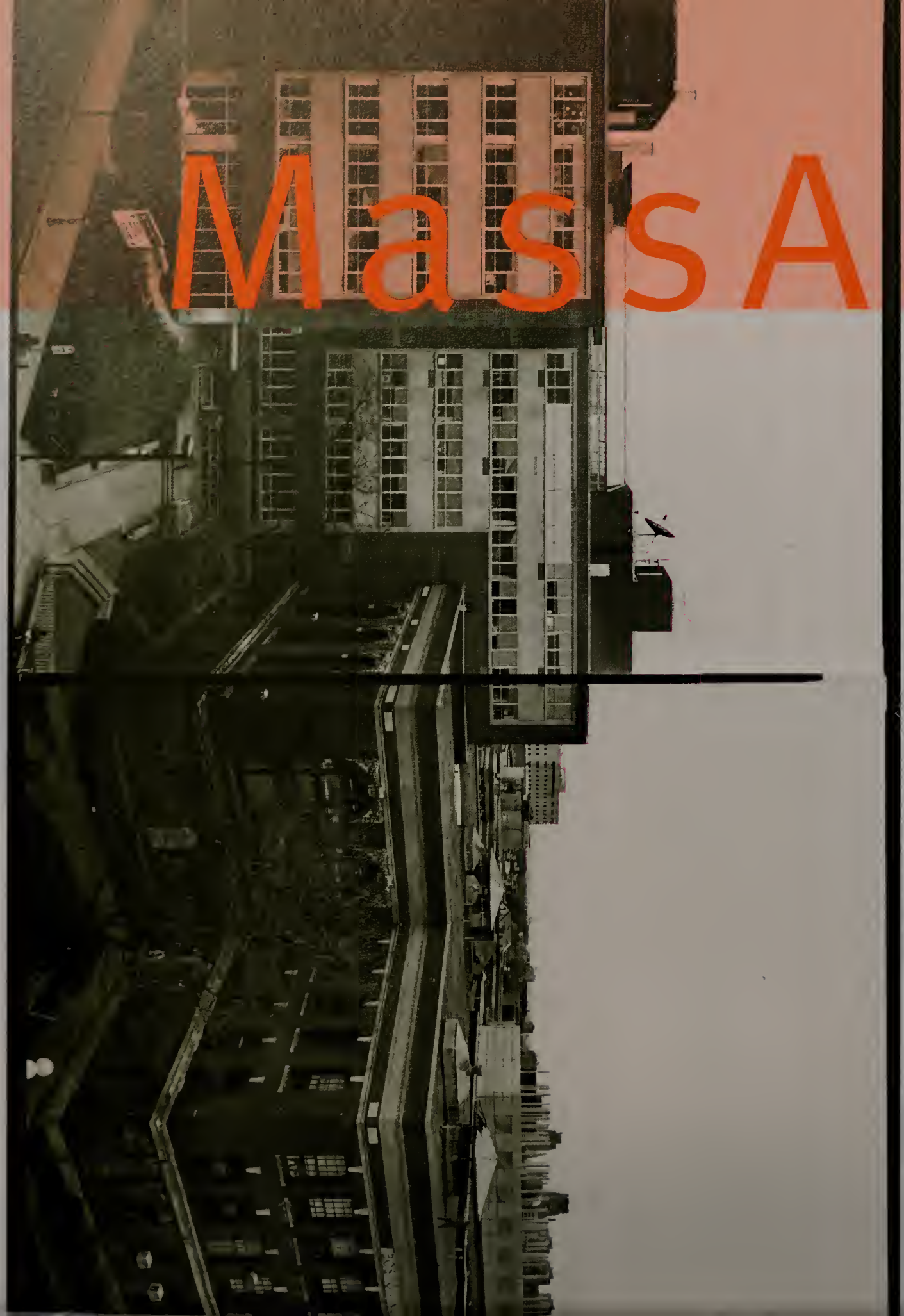
William F. O'Neil

William F. O'Neil, Ed.D.
President

MASSART

MISSION

The Massachusetts College of Art was established in 1873 by the Massachusetts Legislature, the first four year public art college in the U.S., for the purpose of providing education in the visual arts for all the citizens of the Commonwealth. | From this original state-wide mandate, the college has developed a national reputation for offering broad access to quality professional visual arts education, accompanied by a strong general education in the liberal arts. The college's undergraduate and graduate programs prepare students for professional careers as artists, designers, and educators. The division of Continuing Education helps students develop portfolios for entry into professional degree or certificate programs. | The broad educational scope of the college's curriculum is based on two fundamental beliefs: that art and design must be held in high esteem by our society, and that the visual arts, with a strong core of general education, are comparable to the liberal arts in offering their practitioners a quality education. In both studio and academic areas, the college stresses critical thinking, problem solving, and the development of one's potential as a creative individual. In approaching the visual arts, the college curriculum aims at exploring both traditional and culturally diverse perspectives, as well as contemporary technologies. Our environment fosters a sense of service to the community and an appreciation of the social and cultural diversity of our nation. | The college, in celebrating the visual arts, contributes to the economic and cultural environment of the Commonwealth. The college graduates talented professionals who fulfill business, education, and community needs in the fields of art and design. As an educational leader in the arts, the college develops programs to support art education and art appreciation in both elementary and secondary schools. As a cultural force, the college enriches the public's experience of the arts through innovative exhibitions, academic lectures, and events. In addition, the college is an open, accessible institution to neighboring communities, even as it benefits from the rich artistic and educational resources of the city of Boston. | The Massachusetts College of Art community actively seeks to reflect and influence the broad and ever-evolving cultural heritage of the Commonwealth through diversity of age, ethnicity and race, as as well as social, academic and economic backgrounds, of its students, faculty, and staff.



MassArToday

The question for colleges right now—the subject of much debate among those who work at colleges, those who teach at them, those who are trying to graduate from them, and those who pay for them—is whether they are working as well as they should. Are students being taught as much as they need to know? Will the work they do in college benefit them after they have graduated? Are they being taught too little—or too much—about other cultures? Are the students really happy? Are they, for that matter, healthy? What can colleges do to improve their own performance? The more a college addresses these sorts of questions, the better it will be. MassArt thrives on introspection and self-criticism, and invites the world outside to come and see, comment upon, and participate in the life within its walls.

Its present—like its past—is a time of excitement, growth and change: MassArt has always been about discovering new possibilities, new technologies, new ways of looking at the world, and new reasons for being.





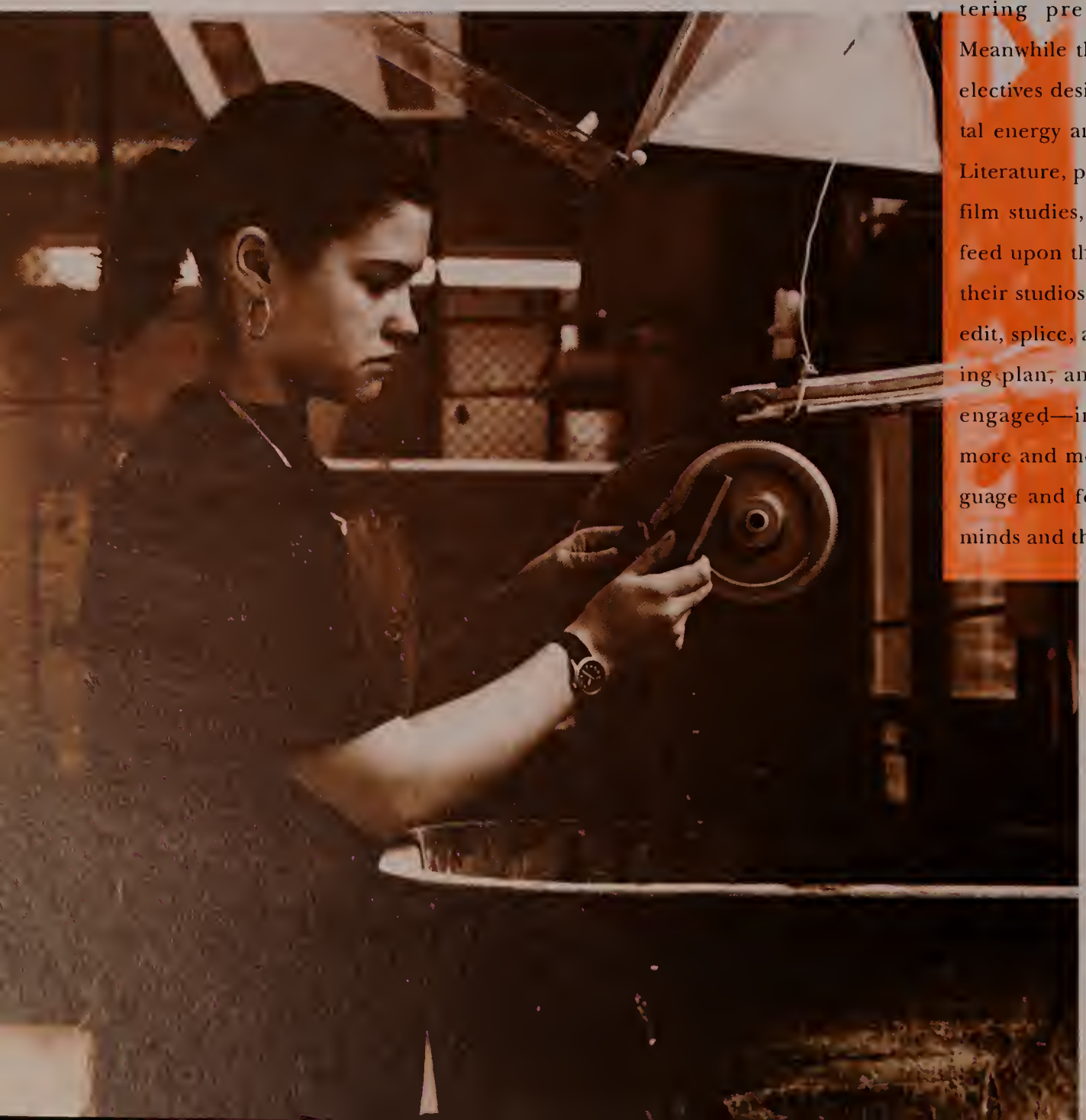


The curriculum is characterized by respect for tradition and attention to history, explorations in cross-disciplinary and multicultural studies, work in mixed media, and excitement about emerging art forms and technologies. Students, faculty, and administrators serve on committees that steer the curriculum, examining course offerings and making improvements on an ongoing basis. In addition to its set curriculum, the college offers a wide variety of "X-courses"—experimental courses designed in response to student interest or to the progress of faculty work and studies.

The Studio Foundation program for first-year students emphasizes exposure to concepts, exploration of media, and choice. Foundation faculty, senior faculty from other departments, and visiting artists and lecturers, lead each first-year student on an intensive exploration of the goals and techniques of art and design. The Department of Critical Studies instructs the first year student in writing, art history, and civics. Students whose language skills need bolstering take an innovative Basic English program, which integrates the study of writing and the standard introduction to art history.

The MassArt educational experience encourages personal exploration that is founded on a solid base of skills and knowledge. Faculty introduce students starting out in a major to basic tools, techniques, and visual languages, and expect them to become adept in all these areas and conversant with their chosen field's traditions—its history and high points—and its inherent difficulties. As they progress in their studies, students seek out and develop their own style, building upon what they have learned, delving into antique forms, making new discoveries, bridging media, shattering preconceptions about what's allowed. Meanwhile they choose among an array of liberal arts electives designed to support and encourage the mental energy and intellectual hunger of growing artists. Literature, physical and social sciences, critical theory, film studies, aesthetics, philosophy: MassArt students feed upon the life of the mind, and then rush back to their studios to splash paint, cast bronze, and ponder; edit, splice, add a word, a line, an entrance to a building plan, and ponder. They are always busy, always engaged—in fact they're becoming professionals, more and more able to cope with complexities of language and form. They're learning to work with their minds and their instincts, swiftly, under pressure.

By the end of their first year, MassArt students have been trained to exercise their creative abilities in a wide variety of media; they have also received a rigorous introduction to liberal arts on the college level, they've learned to work hard and study hard, and—with the careful, knowledgeable advice of faculty—chosen their major.



Each semester's investment of time, energy and attention to detail pays off in review boards. The faculty join together to perform the complicated, strenuous, but extremely rewarding task of looking closely at their students' work, and presenting each student with an honest, penetrating critique of their most recent endeavors. Review boards also involve the participation of artists and designers from Boston and around New England. Review boards suggest new explorations, new ways of looking at problems, and new questions for students and faculty alike.



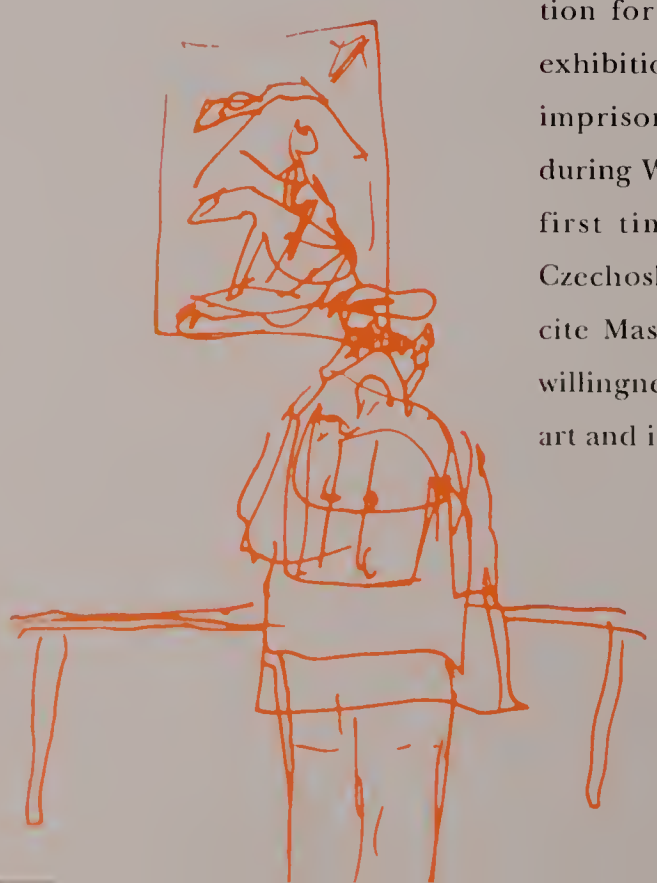
One hundred and five dedicated and creative teachers comprise the MassArt faculty. They are working artists and designers with international reputations who have exhibitions, awards, publications, commissions, and other honors to their credit. Over the past year MassArt faculty have shown in exhibitions from Cambridge to Little Rock to St. Louis to London, Japan, Australia, and Germany; they have exhibited and lectured at the Museum of Modern Art, the Museum of Fine Arts, the Schlesinger Library at Radcliffe, and the Corning Museum of Glass. In 1992 faculty received grants from the National Endowment for the Arts, the Massachusetts Artists' Foundation, the Appalachian Environmental Arts Center, and the Getty Institute for the Arts, among many others. Last year one faculty member began conducting an ongoing series of interactive satellite television courses for area high school students; another's designs for low-cost housing received acclaim by architecture critics nationwide; others were honored internationally for their video productions, installations, and films. In 1992 MassArt faculty published articles and poetry in numerous journals, and faculty work was reviewed in the Boston Globe, Art New England, Art in America, the Village Voice, The New York Times, and many other publications. This is a serious faculty, in touch with the world and dedicated to bringing it to their students.

MassArt's centralized campus is coming to life because of careful and cooperative planning by faculty, administrators, state agencies, architects and specialized contractors, all working together to ensure that MassArt continues to rank among the best and most multi-facetted artmaking facilities available anywhere in the nation to undergraduate and graduate students alike. In addition to seeing the benefits of these efforts in its remarkably spacious, well-equipped studios, workshops and classrooms, MassArt finds itself in the lead among the art colleges in educating its students, faculty, and staff about potentially hazardous materials; designing and providing adequate ventilation for its studio areas; promoting the use of respirators; and exploring alternative, environmentally-sensitve processes.



MassArt and its faculty believe in providing encouragement for outstanding students through awards and scholarships. Several formal and informal galleries provide space for numerous student exhibitions and performances throughout the year, giving MassArt students an invaluable opportunity to share their work. The Office of Student Activities plans a variety of events throughout the year, sponsoring parties, dances, Thanksgiving dinner, harbor cruises; other activities emphasize the students' creativity with an emphasis on self-development and respect for creative fun.

Students and alumni enjoy the services of MassArt's energetic Career Resources Office, which helps them prepare and secure grants—including many Fulbrights—find jobs, and learn basic business skills. The Office of Alumni and Development provides graduates with a chance to keep in touch with faculty and other alumni. The MassArt Foundation works at long-term planning and fund raising to support students and programs. Its annual auction is a bright spot in the cultural life of the city. The college also hosts many Boston-area organizations seeking performance and lecture space; MassArt's visiting artists' shows and performances, film series, and the annual Eventworks attracts lively audiences from all over New England. MassArt's Exhibitions program has earned national publicity and international acclaim. The college drew world-wide attention for organizing and touring an outstanding exhibition of drawings done in secrecy by artists imprisoned in the Terezin concentration camp during World War II; the drawings are now, for the first time, on permanent display in Prague, Czechoslovakia. Artists and reviewers continue to cite MassArt for its innovative programming and willingness to challenge the public's conception of art and its place in society.





MassArt is a leader. As it plans for the future, it recognizes its responsibility to respond with vigor and imagination to a changing world full of new technologies and new complications of long-standing problems. Like its students, MassArt will keep learning, keep creating, keep changing—and keep asking questions.

As a member of the Massachusetts state college system, MassArt is a political as well as a cultural force in the region. Students, faculty and administrators have been tirelessly active in seeking to ensure that the state maintains its commitment to public higher education. Their efforts have kept MassArt cost effective and independent—they have, at every point, refused to compromise. MassArt also vigorously works to support art programs in all public schools, reaching out to the surrounding community with guidance, space, and encouragement.

students

WHAT



MassArt is a kaleidoscopic community of 1,100 undergraduates and 120 graduate students. Approximately 1,000 additional students take courses through the Program of Professional and Continuing Education each year. Seventy-six percent of the students are from Massachusetts, twenty-four other states are represented (from Arizona to Vermont, alphabetically), and there are citizens of fifty-three countries in the student body.



ARE MASSART STUDENTS LIKE?



Of the undergraduate students:

25% are freshmen, 24% sophomores, 26% juniors, 21% seniors,

1% special students, and 3% mobility or students on cross-registration;

47% entered as first-time freshmen, 53% entered as transfers;

of the transfers, 52% started as freshmen transfers, 48% as advanced;

60% are female, 40% male;

6% are international students on non-immigrant visas, 12% are American students of color, and 82% are Americans of European extraction;

their average age is 26, and they range in age from 17 to 75.

Of the graduate students:

49% are in the MFA program, 21% in the Master of Science in Art Education, and 30% in Teacher Certification;

69% are female, 31% male;

15% are international students, 6% are American students of color, 79% are European Americans;

their average age is 33, and they range in age from 24 to 61.

WHAT ARE MASSART STUDENTS

MAKING THE BEST USE OF THE BEST TOOLS AVAILABLE

EXERCISING CRAFT AND INVENTION

EXPLORING PERFORMANCE AND APPROPRIATION

LOOKING HARD AT THE BODY

LOOKING HARD AT THE POLITICAL SITUATION

WRESTLING WITH INTRACTABLE MATTER

PUSHING BEYOND THE APPARENT AND INTO THE REAL

ABSORBING CRITICISM

RESISTING FATIQUE

TALKING TO OTHER INTERESTING PEOPLE

THINKING WITH PRECISION

WRITING WITH GRACE









DOING ON ANY GIVEN DAY?

The First Night Car was inspired by Rick Brown's Artist Seminar class. We went to see "Wild Wheels" and afterwards we thought that we should get a foundation project going to generate some enthusiasm and make our own MassArt Car. **I wanted to bring everyone together, to have all 300 foundation students bring something to the car.** I came up with the idea of everyone bringing in a body part. The project wasn't really that complicated, and it was do-able. It was going to be fun, and its purpose was to motivate everyone. We had a few days to cast body parts, and we ended up with about 200 parts. We drove it in the First Night Parade on New Year's Eve, and it was a big success.

Tom McGrory
sophomore, Painting/Art History
transfer from Bridgewater State College



CITIZENS OF THE FOLLOWING COUNTRIES ARE CURRENTLY ENROLLED IN MASSART:

- ARGENTINA
- BAHAMAS
- BARBADOS
- BRAZIL
- BULGARIA
- CAMBODIA
- CHINA
- COLOMBIA
- CZECHOSLOVAKIA
- DENMARK
- DOMINICAN REPUBLIC
- ENGLAND
- ETHIOPIA
- FRANCE
- GERMANY
- GREECE
- HONG KONG
- HUNGARY
- ICELAND
- INDIA
- INDONESIA
- IRAN
- IRELAND
- ISRAEL
- ITALY
- JAPAN
- KOREA
- LAOS
- LATVIA
- LEBANON
- LITHUANIA
- MACAO
- MALAYSIA
- MALI
- NEPAL
- THE NETHERLANDS
- NORWAY
- PAKISTAN
- PANAMA
- PERU
- POLAND
- PORTUGAL
- RUSSIA
- SINGAPORE
- SPAIN
- SUDAN
- SWITZERLAND
- TAIWAN
- THAILAND
- UNITED KINGDOM
- VENEZUELA
- VIETNAM
- YUGOSLAVIA

Campus + Facilities



MORTON R. GODINE LIBRARY

With its dramatic view, which stretches from Cambridge to Boston Harbor and overlooks the Gardner Museum, the Museum of Fine Arts, and Fenway Park, the library is an elegant and comfortable place for doing research and studying. It is a treasure-house of information focusing on the arts, design, media, education, and general liberal arts, housing over 90,000 volumes, 700 films, 350 videotapes, 100,000 slides, records, posters, the college's archives, and a rare book collection. Access to the collection and titles of seven neighboring libraries, and inter-library loan service of over eighteen million titles, is available via computer; MassArt students can also use other libraries in the Fenway Consortium or at any of the twenty-eight public institutions of higher education in Massachusetts.

CAMPUS

The Massachusetts College of Art is located in the Fenway/Back Bay section of Boston. In the immediate neighborhood are a park - the Fens - with victory gardens, ball fields, and paths for bike riding and walking; the Museum of Fine Arts and the Gardner Museum; ten other colleges and universities; public and private high-schools; some of the world's great hospitals; apartment buildings constructed around the turn of the century; and many small restaurants and stores. | Originally designed to house a general-purpose liberal-arts college, MassArt's seven-building campus complex on Huntington Avenue has been completely renovated to accommodate specialized studio programs in all areas of fine arts and design. MassArt's facilities are among the best in the nation. Students use state-of-the-art equipment to explore the traditional materials of the arts - bronze, ceramics, fibers, wood, glass, paint, print - as well as contemporary innovations in computers, video, film, photography, performance, and installation. Students in most departments have the option of establishing studio work-space on campus. The campus also features several galleries, theaters, a student center, a gym, fitness center, school store, and a courtyard and other comfortable spaces for sitting, talking, sketching, or meditating. | With the exception of two small balcony areas and a graduate painting studio, every space on the campus is accessible to students and visitors traveling by wheelchair.

Fenway Library Consortium

- Brookline Public Library
- Emerson College
- Emmanuel College
- Hebrew College
- Massachusetts College of Art
- Massachusetts College of Pharmacy
- Museum of Fine Arts
- New England Conservatory of Music
- Simmons College
- Suffolk University
- University of Massachusetts/Boston
- Wentworth Institute of Technology
- Wheelock College

COMPUTER ARTS LEARNING CENTER

The computer center at MassArt is an interdisciplinary environment available to all departments for courses, workshops, and independent projects. A computer graphics major is not offered at MassArt, but a sequence of courses can be taken in the lab through either the design program or the interrelated media program. Students with a special interest in computer applications work with their faculty advisors to plan and execute thesis projects in the computer center; students who have performed well in their major area can apply for a supervised open major with emphasis on computer applications. Working relationships with local firms supplement the academic training. The Bitstream font company, for example, has provided academic support, a context for graduate research, and significant professional assistance with digital typography. | Each year, about 400 students enroll in the computer art and design courses, and many others access the studios through workshops, special sessions of non-computer courses, and independent projects. The computer studios are open from 9:00am to 9:30pm during the week, and from 12:00pm to 6:00pm on weekends. Hours are increased in response to demand. Several staff members and student technicians are available to provide assistance. | The Macintosh studio features black and white Macs, Mac IIci's, and a Mac Quadra for courses, workshops, projects, and typesetting. Most Macintosh studio projects are executed using Quark Xpress with Adobe's Illustrator and PhotoShop. | Introductory video animation courses are offered in the Amiga computer video studio, a classroom equipped with Amiga computers and a peripherals studio that includes tools for image digitizing, image scanning, video frame capture, ink jet hard copy output, recording camera output, and a GenLocked Amiga 2000/VHS editing station for computer videotape production. MIDI sound equipment is available for soundtrack production. | The Targa computer graphics studio is used for computer-aided drafting and a number of media arts courses. Peripherals include a Shinko thermal printer, a digital recording camera, color video input and videotape output. A Topaz 3-D animation workstation with Lyon Lamb encoder, frame controller and a 3/4" tape deck supports 3-D graphics and animation applications.

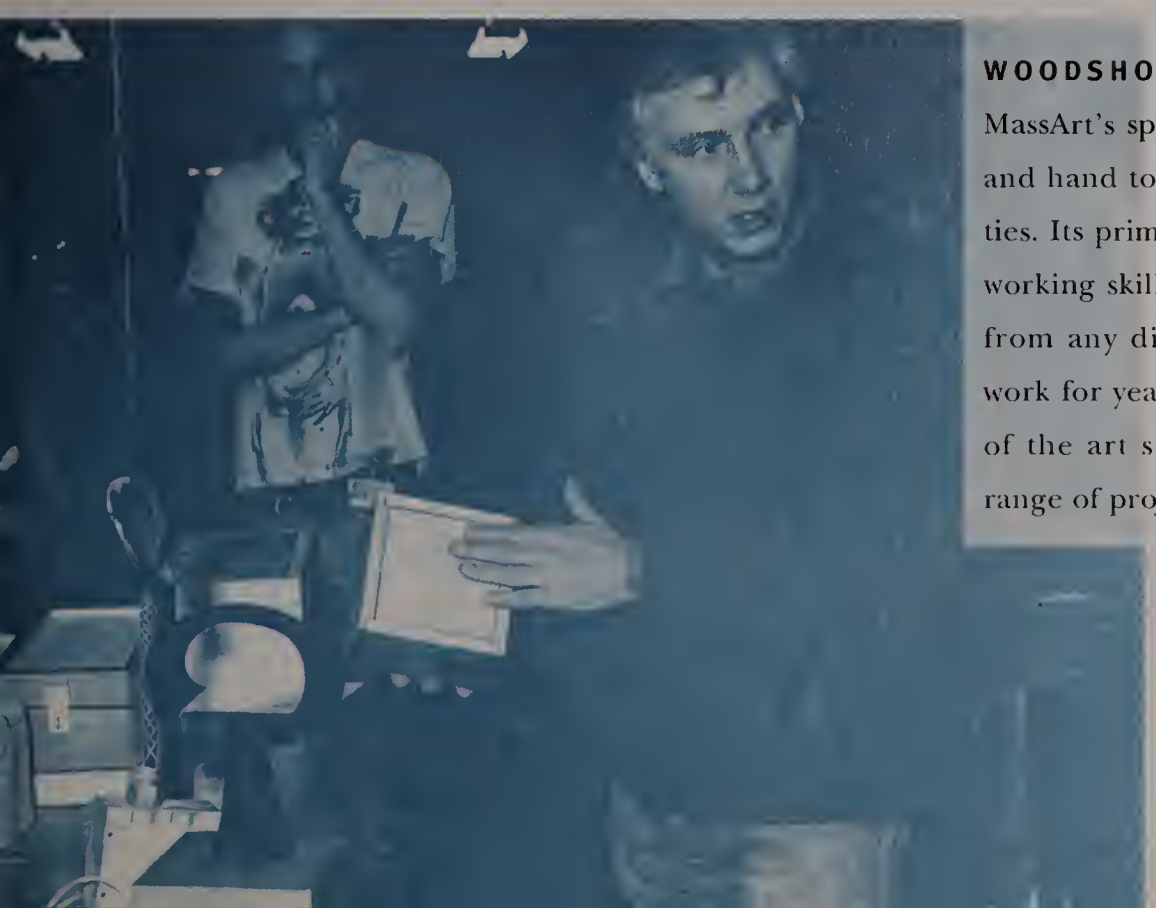
CHARETTES AT MASSART

Supplies for art and design classes, textbooks, and a variety of other materials can be purchased at the school store managed by Charette Corporation.

THE ART STORE GALLERY

The Art Store Gallery was established by the MassArt Foundation to give students and alumni/ae an opportunity to showcase their work and to learn business practices relating to promotion and marketing of their art. In this spirit, the store was architecturally created, designed, and partially constructed by students. Sales are split 50/50 between the artist and the store; any profit after expenses supports special projects within the college.





WOODSHOP

MassArt's spacious woodshop provides the stationary equipment and hand tools necessary for a multitude of woodworking activities. Its primary objective is to introduce a wide variety of woodworking skills and proper safety procedures to prepare students from any discipline with knowledge to enhance their studio work for years to come. The woodshop is aptly called "the heart of the art school experience" - students are inspired by the range of projects that are constantly being produced there.

Exhibitions





Massachusetts College of Art continues to garner international acclaim for numerous fine art exhibitions produced during the last five years. In 1989, The Boston Globe singled out an exhibition of the work of Ellen Rothenberg ('78) as one of the region's top ten installations, and an exhibition of the work of Czech photographer Josef Koudelka was cited as the year's top photography event. Seeing Through "Paradise" was the subject of a half hour segment on the national T.V. program MacNeil/Leher Newshour. This exhibition of works on paper, by inmates of the Terezin Concentration Camp, elicited praise from Artforum, ARTnews, and The New York Times, and was named to the 1991 Top Ten exhibitions lists of both The Boston Globe and The Boston Herald. | The college's Main and Huntington Galleries occupy the first and second floors of the old Boston Normal School. Covering seven hundred square feet, the galleries are host to a variety of contemporary media, including exhibitions by professionals, faculty, and graduate and undergraduate students. The Main Gallery, with its large Palladian windows and thirty-foot high ceiling, has inspired such large-scale installations as Tom Evan's How Long Can I Keep This Stuff? (1991, reviewed in Art in America) and Ritsuko Taho's On the Path (1992).





Listed below are some of the highlights of past and upcoming exhibitions:

New Tracks/Old Land: A selection of contemporary aboriginal prints from Australia never before shown in America. Chosen by The Boston Globe as one of the top ten shows of 1992. Currently on tour in the U.S. and Australia.

Let Us March On! Selected Civil Rights Photographs of Ernest Withers, Sr: Organized in conjunction with the Northeastern University Department of African American Studies, the exhibition featured eighty extraordinary photographs documenting the Civil Rights movement.

Royal Academy Architecture Show: Prestigious design show of internationally recognized British architects, first time the exhibit has ever traveled.

Fables of the Visible World: Photography by nationally renowned Massachusetts College of Art faculty, including Nick Nixon, Frank Gohlke, Barbara Bosworth, Abelardo Morell, and Laura McPhee.

The Country Between Us: Contemporary American Landscape Photographs: 35 artists from across the country, with work ranging from tiny, elegant palladium prints to a holographic environment.

Juan Sanchez: Rican/Structed Convictions: A powerful array of paintings by the Brooklyn-based painter which explore his roots and identity in the charged atmosphere of Puerto Rican nationalism.

Armin Hofmann Retrospective: Forty years of graphic design.

George Nick Retrospective: A much-anticipated show of the on-site landscape painting of this influential artist and teacher.

Seeing Through "Paradise": Artists and the Terezin Concentration Camp: Works on paper by inmates of the Terezin Concentration Camp (1941-45) in Czechoslovakia. This exhibition of rarely seen work was organized by the college, and toured five sites in the U.S. during 1991-92. It opened at the National Gallery in Prague in 1992.

Comic Power: Over a hundred works from contemporary comic artists including an historical survey, reading room, and visiting artists.

Nancy Graves: An exhibition of recent paintings and sculpture by this internationally renowned American artist.

Rob Moore: A retrospective exhibition and tribute to a beloved former faculty member and painter.





Visiting Artists

VISITING ARTISTS

The Visiting Artists Program brings artist from around the world to become part of the MassArt community for a few days, weeks or months. Long-term residencies are supported by a range of outside sources. | The Visiting Artists Program supplements the exhibitions program by bringing artists to the college who are exhibiting work in the Main and Huntington Galleries. The program also seeks to broaden opportunities for MassArt students to connect with artists working in diverse media and genre. For example, recent guests have included: A group of curators, gallery owners and Aboriginal artists from Australia (in conjunction with the New Tracks/Old Land exhibition) | New York theater and performance artist Robbie McCauley, in Boston to perform her new work Turf, about school desegregation and busing, in four Boston neighborhoods. (Winner of a Bessie and an Obie award.) | Lo(o)gelost, a collection of four Austrian architects/filmmakers, touring the U.S. with a multimedia presentation and installation | Ernest C. Withers, a seventy-year old Memphis-based black photojournalist, whose photographs of the Civil Rights Movement were organized by the college into his first major retrospective exhibition, the powerful Let Us March On!: Selected Civil Rights Photographs, Ernest C. Withers, 1955-1968, now on national tour. | The Visiting Artists Program also pursues opportunities to send work from MassArt out into the world: the Fall 1992 exhibition, Fables of the Visible World, new works by photography faculty, tours throughout Chile during 1993.

Visiting Artists 1990-93

Terry Adkins (sculptor)
Gregory Amenoff (painter)
Felix Angel (curator, painter)
Pavel Banka (photographer)
Mary Ann Beckinsale (curator)
Bread & Puppet Theater (theater group)
Sheila Levrant de Bretteville (graphic designer)
Deborah Bright (photographer)
Luis Cancel (curator, museum director, NYC cultural commissioner)
Douglas Cardinal (architect)
John Carson (performance artist)
Ikuro Choh (computer graphics)
Lois Conner (photographer)
Betsy Connors (video/holography)
Tony Conrad (video artist)
Edward S. Cooke (curator)
George Cossette (performance artist)
Jay Critchley (sculptor)
Patrick Doherty (sculptor)
Griswold Draz (gallery owner)
Ellen Driscoll (sculptor)
Tomas Esson (painter)
Tom Evans, Jr. (installation artist)
Linda Fisher (performance artist)
Robert Freeman (painter)
Joanna Frueh (performance artist)
Ellen Fullman (sound artist/composer)
Beth Galston (sculptor)
Ernie Gehr (filmmaker)
Nan Goldin (photographer)
Peter Gourfain (sculptor)
Marek Grazeskwi (photographer)
April Greiman (designer)
Liz Harris (gallery owner)
Bessie Harvey (folk artist)
Todd Haynes (filmmaker)
Jerome Higgins (painter)
Helga Hoskova (painter)
Irwin (painters)
Reggie Jackson (photographer)
Win Knowlton (sculptor)
Gail Korbet (designer)
Joseph Koudelka (photographer)
Hans Peter Kuhn (sound artist)
Jaron Lanier (inventor)
Kim Levin (critic)
Robert Levinson (gallery owner)
Michael Lucero (sculptor)
Arnost Lustig (writer)
Winifred Lutz (sculptor)
Robbie McCauley (performance artist)
Chris McGuigan (curator)
Poli Marichal (filmmaker)
Antonio Marin (painter)
Harry Mattison (photographer)
Arone Raymond Meeks (printmaker)

Russell Mills (painter, designer)
John Moore (educator)
Anne Naldrett (artist)
Malangatana Nwenya (painter)
Pat Oleszko (performance artist)
Teresa Picazo (painter)
Alfred Prettyman (lecturer)
Prinzgau/Podgorschek (architects/filmmakers)
Christopher Pullman (designer)
Ciro Quintana (painter)
Nelson Ramos (painter)
Juan Sanchez (painter)
David San Miguel (painter)
Sal Scalora (curator)
Leni Schwendinger (light artist)
Melissa Shook (photographer)
Kiki Smith (sculptor)
Wolfgang Smy (painter)
Joan Snyder (painter)
Sylvia Taccani (photographer)
Ritsuko Taho (sculptor)
Christine Temin (critic)
Bradbury Thompson (designer)
Robert Farris Thompson (art historian)
Theo Tremblay (printmaker)
JoAnn Walters (photographer)
Carrie Mae Weems (photographer)
Robert Whitman (performance artist)
Jackie Winsor (sculptor)
Ernest C. Withers (photographer)
Ton Zwerver (sculptor)



This school gives you the freedom to be an artist. I know that's what art is supposed to be about, but I was never given that freedom in elementary school or junior-high or high-school. There is complete freedom for interpretation here and there's a lot of respect for peoples' work. Because we're both artists and parents, we actively participate in and encourage any behavior of China's that is even remotely artistic. Whether she becomes an artist or a banker, we'd like her to be creative. Kids really need to have their creativity fostered.

Angie Rockett

Angie Rockett
junior, Fibers
transfer from Austin (TX) Community College



Something you have to learn as an artist is to speak or see paint in your own voice. The life of an artist is not for everyone. It's very difficult to balance being a student and being parents. I find that as I begin to spend more time on father-hood, the less time I need art as an outlet.

Mark Annulli

Mark Annulli
senior, SIM
transfer from Wesley College, MD

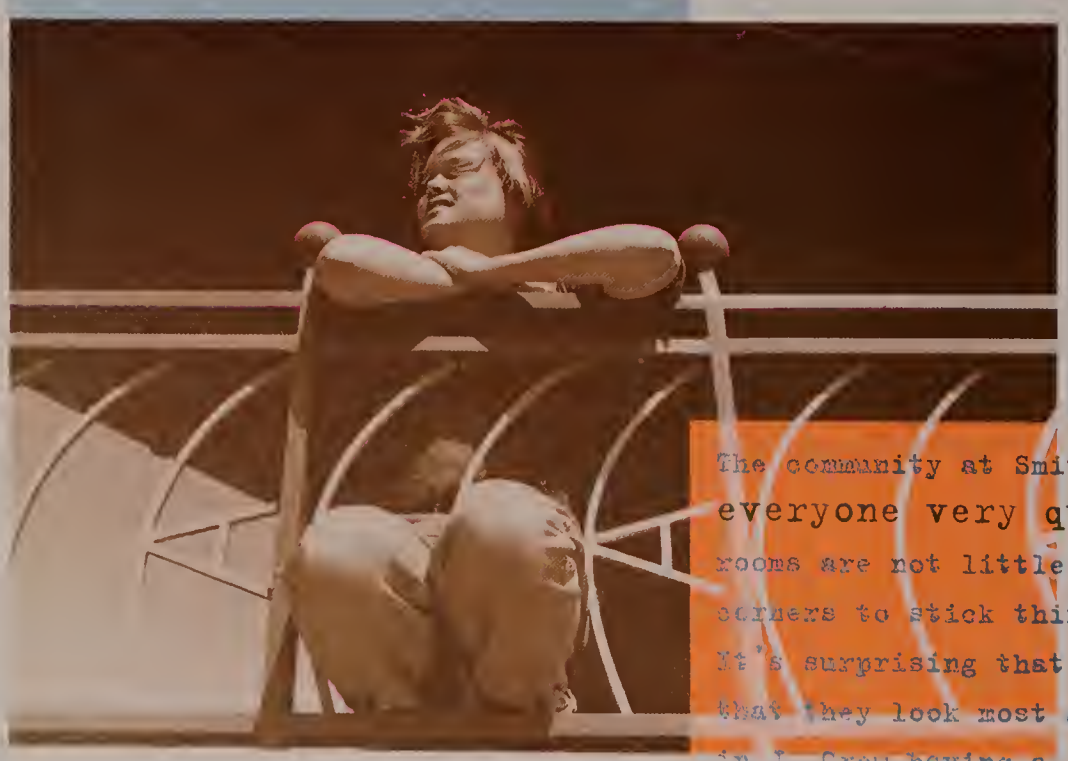
Student Affairs

HOUSING

The Smith Hall dormitory is co-educational and houses 110 students and a Resident Director. The innovative design includes studio work rooms and quiet rooms on each floor, and a gallery, common room, and game room on the first floor. Not only is the space specifically planned for art students, but the educational component, focusing on the arts, is an important part of the dormitory program. Visiting artists making long and short-term stays at the college are housed in a special studio apartment. Workshops, exhibitions, open studios, collaborations with visiting artists, and other programs create an exciting learning and living environment for MassArt dormitory students. In addition to Smith Hall, some MassArt students are housed next door in Wentworth Institute's Baker Hall residence. | The Office of Housing also assists students seeking off-campus accommodations. A bulletin board listing apartments, rooms, studios, and roommate situations is maintained in the Student Affairs area. A booklet is available which describes neighborhoods, lease agreements, budgeting, furnishings, transportation, and temporary housing. Many students find apartments in Back Bay, Jamaica Plain, Brookline, or other towns and parts of Boston near the college or easily accessible by public transportation. Parking is available in the college lot for students commuting by car.

HEALTH SERVICES

The college maintains a student health service staffed by a certified R.N./nurse practitioner who provides medical care such as physical exams, management of acute illnesses, gynecological services, and basic laboratory procedures. A physician is on call for consultation each weekday during college hours (9-5) and sees students on campus by appointment one afternoon a week. | The college is located near several world-famous hospitals, and consultations and referrals for specific health needs and emergency treatment are minutes away. | State law requires all full-time and part-time (defined as 75% of full-time) students enrolled in bachelors and masters programs to have health insurance. Students must either purchase the college's health insurance or maintain insurance equal to or greater than that offered by the college.



The community at Smith Hall is very small, and you get to know everyone very quickly. The building itself is beautiful. The rooms are not little boxes. My room has lots of windows and angles and corners to stick things in. The people who live here are very friendly. It's surprising that in the beginning everyone tries to find the people that they look most alike. After awhile you see someone decked out in J. Crew having a conversation with someone with purple hair. It's a very incongruous thing that might catch your eye as you pass by.

Kendall Wyman

Kendall Wyman
foundation
graduate, Cape Elizabeth High School, Maine



STUDENT ORGANIZATIONS

The Student Government Association (SGA) is a self-governing organization that works closely with the Director of Student Activities and the Vice President of Student Affairs to form a stable base for independent and strong student leadership. SGA officers are elected annually by the student body and are responsible for directing the everyday business of the SGA. The SGA Senate is comprised of one representative from each major concentration at the college and one representative from each student-run committee or organization; it meets once a week during the school year to discuss and act upon issues and problems that face the students at MassArt.

Student Activities 1992-93

Fall

Club Felix: Party to celebrate the first day of classes.

Haystack: Annual field trip into the Maine woodland for art and group experiences.

Hot Air Ballooning

Substance Abuse Awareness and Prevention Week

Halloween Bash

Rosie's Place Benefit: MassArt's annual bake sale, the proceeds of which go to Rosie's Place, a shelter for homeless women.

Thanksgiving Dinner

Holiday Sale: Annual holiday sale of student's work.

Spring

African-American History Month: Spectrum Students Exhibition.

Beyond the Dream V: A Celebration of Black History - The Writers, The Stories, The Legacy: Two hour satellite video conference.

The Art of Black Dance and Music

Lunch-Time Video Series

Coffee House

Rosie's Place Benefit: MassArt's annual bake sale, the proceeds from which go to Rosie's Place, a shelter for homeless women.

Ski Trip to Burlington, Vermont

Streetsmarts Workshop: The Basics of Self-Defense and Introduction to Model Mugging

All School Show

Trip to New York

MassArt's AIDS Awareness Week

Spring Carnival

Trip to Montreal, Canada

Alumni/ae Reunion

MassArt Film Society Schedule - Spring 1993

Margorie Keller: *Hereiin* *

Dave Gregory: *Light Play*

Sue Friedrich: *But, No One*

Mary Filippo: *Who Do You Think You Are*

Sandra Davis: *Maternal Filigree*

Man Ray: *Architecture of Desire* and *E'Toile de Mer*

Maya Deren: *Ritual in Transfigured Time* and *At Land*

Jean Renoir: *Grand Illusion*

Luis Bunuel: *Un Chien Andalou*

Alfred Hitchcock: *The Lady Vanishes*

Todd Haynes: *Poison* *

Yoko Ono: *Erection*; *Rape*; *MOMA*; *#4 (bottom)*

Jennifer Montgomery: *Home Avenue*;

Love With A Little "L"; *I, a Lamb*, plus new work *

Rainer Werner Fasbinder: *Year of The Thirteen Moons*

Tom Rhoades: *Warm Broth*

Kenneth Anger: *Fireworks*

Charlie Chaplin: *Easy Street*

Saul Levine: *The Big Stick* *

Maya Deren: *Meshes in the Afternoon* and *Meditation on Violence*

Bruce Conner: *Cosmic Ray*

Dovzhenko: *Earth*

Mark Lapore: Films and works in progress *

Colin Barton: *Optical Distortion Spectrum*; also with musical guests James McKay, Matt Anderson, and others *

Meet with and discuss new work by: Jane Gilmore, Jay Foley, Greg Paxton, Sarah Wright *

The Spring Student Film Show

* Artist/s present for discussion



COUNSELING SERVICES

Students experience many changes and pressures related to college and may bring personal, family, and relational concerns with them to the academic setting. Counseling Services has a staff of clinicians, headed by a licensed psychologist, available to offer short term counseling at no charge. A daily emergency drop-in time is available for any crisis that needs immediate attention or a short and quick response for any mental health query. The staff can also assist in off-campus referrals for more lengthy treatment or consultation regarding medication. Throughout the academic year, Counseling Services sponsors workshops related to mental health concerns and overall emotional wellness. Counseling Services maintains a strict policy of confidentiality and informed consent so that students may be assured of complete privacy in their relationship to the counseling staff, including record keeping.

CAREER RESOURCES

The Office of Career Resources helps students and alumni define their career objectives and assists them in the process of job placement. Students and alumni can use constantly updated lists of part-time, full-time, and freelance job listing at no charge, and receive assistance in choosing and applying for internships. These jobs and internships give MassArt students the opportunity to develop their portfolios and gain experience while in school. The office sponsors workshops and has a variety of publications on practical aspects of preparing resumes and interviewing, business skills for artists and designers, contracts, copywriting, pricing, portfolio development, and approaching galleries and clients. The office also maintains a library with information on grants, overseas study, graduate schools, and careers in art, design, and education. The director, besides offering counseling in these areas, also serves as the Fulbright advisor on campus, and is available for grant writing assistance.

STUDENT ACTIVITIES

The Office of Student Activities sponsors a wide variety of recreational and educational activities designed to foster creativity, personal and social growth, and community. Students are assured a comprehensive experience of recreational sports, musical performances, films, parties, and excursions. Special programs highlight timely social issues, while workshops provide information on topics such as self-defense and rape awareness. The Student Recreation Center and Canteen offers a comfortable space where students relax during the course of the day, meet with friends to share a snack, listen to music, watch television or videos, or shoot a game of pool. The interior design of this newly-renovated space was done in collaboration by students, alumni, and staff. Next door is The Student Life Gallery, an undergraduate exhibition space which features approximately 32 student exhibitions a year, determined by lottery, and provides a forum for students to explore and accomplish the mechanics of organizing, installing, and presenting their artwork. Weekly receptions celebrating show openings draw students, parents, professors, staff, and family. Channel One - MassArt's in-house closed circuit video information system - is student-operated; one of its main functions is to display announcements regarding campus activities, deadlines, and other important information. The Health Fitness Center is outfitted with Nautilus machines, exercycle, rowing machine, and assortment of free weights and mats, showers, and lockers. A trained staff assists the novice user and conducts classes in body toning, aerobics, weight training, and general physical fitness. The campus also features a gymnasium, racquetball and squash courts, ping pong, wrestling, and volleyball rooms. Student recreational sports at the college include aerobic dance and exercise, yoga, volleyball, frisbee, karate, racquetball, squash, indoor soccer, and softball. An agreement with nearby Emerson College allows MassArt students to participate in Emerson's sports programs and play competitive flag football, co-ed basketball, ice hockey, volleyball, softball, golf and tennis. Baseball fields and tennis courts are plentiful in the Fens park which borders the college.



Eventworks

A multimedia arts festival taking place every spring at the Massachusetts College of Art, designed to present works that incorporate sound and visual elements in radical and varied styles.

1992 Events

A Tempest: Pilgrim Theater presentation.

The Cardith Giant: Beau Jest presentation.

Stories from the Four Corners of the Wheel: The Cosmic Bicycle Theater presentation.

The Rewards of Cruelty: The Cuban Heel Crisis with Orangutang presentation.

The Vernal Equinox Celebration: Art, music, dance, and fun.

Vision Pump: The Second Annual Film/Video Show at the Institute of Contemporary Art.

Consent Questions: Multimedia performance show.

Bitch! Dyke! Faghag! Whore!: A performance by Penny Arcade.

A Visit to the Duplex Planet: David Greenberger, editor of the literary magazine The Duplex Planet speaking on the subject of cavemen, the future, money, sandwiches, and body parts with members of various retirement homes.

The Never Ending Dance: Multimedia show presenting dance improvisation in participation, performance, and celebration.

The Movement Art Showcase: Choreography by Boston artists.

Student Organizations

All School Show
Architecture
Art Education
Art History
Art in Motion
Ceramics
Cartoonist Committee
Channel One
Computer Controlled Media
Design Students Union
Design Research Unit
Eventworks
Fashion
Fibers
Film Society
Fresh Arts
G.A.L.A. (Gay and Lesbian Artists)
Glass
Graphic Design
Illustration
Industrial Design
International Students Group
Metals
Painting
Performance Art Committee
Photography
Photography Gallery
Printmaking
The Rag
Sculpture
S.I.M.
Sound Performance
Spectrum
Video Association
Women's Center



There's a lot of opportunity for me here and a lot of people really want to help me, including the older students who are here. They want to give you some critical help if you need it - or even if you don't need it - which is good. My work has become more organized. Before I came here my artwork was a lot of random thoughts that wasn't very coherent. I wasn't very concentrated. Most of my work comes from inside, things I feel and my imagination. **I'm still exploring.**

James Clark
Foundation
transfer from Brandeis University



Alumni and Foundation

ALUMNI AFFAIRS AND DEVELOPMENT

The Office of Alumni Affairs and Development provides support to both the college's alumni association and the Foundation, which overseas the solicitation of funds and donations of equipment/materials to the college. | Each person who completes one year or more of study in a degree-granting program becomes, upon leaving MassArt, a member of the Alumni Association, which is governed by an elected executive committee of alumni/ae who organize activities that help keep alumni/ae informed about the college's goals and programs. Alumni/ae assist in promoting the college as an educational institution, in raising funds to support specific programs and scholarships, and in helping students move toward their career objectives. The association also serves as a networking system for alumni/ae to be kept up-to-date about each other's lives and work. | The Foundation is charged by the college's board of trustees with the responsibility of leading all MassArt fundraising efforts to support scholarship, program, earned income and endowment initiatives. The Foundation organizes an annual art auction featuring the work of over two hundred regional and national artists, to raise funds for the college. The Foundation is a separate, non-profit, tax-exempt organization with a board of directors whose membership includes college administrators, faculty, alumni/ae, and representatives from the city's art and business communities.

SCHOLARSHIPS AND AWARDS

The Massachusetts College of Art, through the generosity of friends and alumni/ae, is able to provide outstanding students enrolled in all departments with a wide range of scholarship and award opportunities. Some awards require the student to submit an application or statement of intent, while others are awarded by the department chairs on the basis of merit and need.



Scholarships

Alumni Association - Abbott/Doucette Award
Alumni Association - Ella Munsterberg Award
Rudolph Arnheim Book Award
Art School Associates, Inc. Scholarship
Art School Associates Trust Fund
Aspen Design Scholarships
Mercy Bailey Fund Award
David Berger Memorial Fund Award
Robert C. Billings Fund Award
Helen Blair Sculpture Award
Annie E. Blake Fund Award
Bookbuilders of Boston Award
Roy H. Brown Scholarship
Calvin Burnett Award
Joseph Carreiro Memorial Award
Lila Chalpin Creative Writing Award
Class of 1917 Scholarship Fund in Memory of Viola Fines Dube
Class of 1941 Award
Kathryn Coghlan Fund Award
Russell P. Coleman, Jr. Memorial Scholarship
Robert Corey Award
Annie L. Cox Fund Award
Philip DiMatteo Memorial Scholarship
Donis A. Dondis Scholar Award
Donis A. Dondis Travel Fellowship
Fine Arts 2D Auction Award
Foundation Auction Awards
The Gamblin Painting Awards
Patrick Gavin Award
Morton Godine Fellowship
Graduate Book Awards
Marguerite Guilfoyle Fund
Robert Thomas Higgins ('54) Memorial Awards
Maggy Krebs Gift
Lawrence Kupferman Memorial Award
Massachusetts College of Art Alumni Association Memorial Scholarship
The Mohan-Dow Merit Scholar Award
Albert Munsell Scholarship
North Shore Ceramics Group Award
Pace Gallery Award
Ron Placzek Theatre Arts Award
Hugh Sloan Award
Student Government Association Scholarships
Racheal Whittier Memorial Fund Award
Leo Zolli Book Award

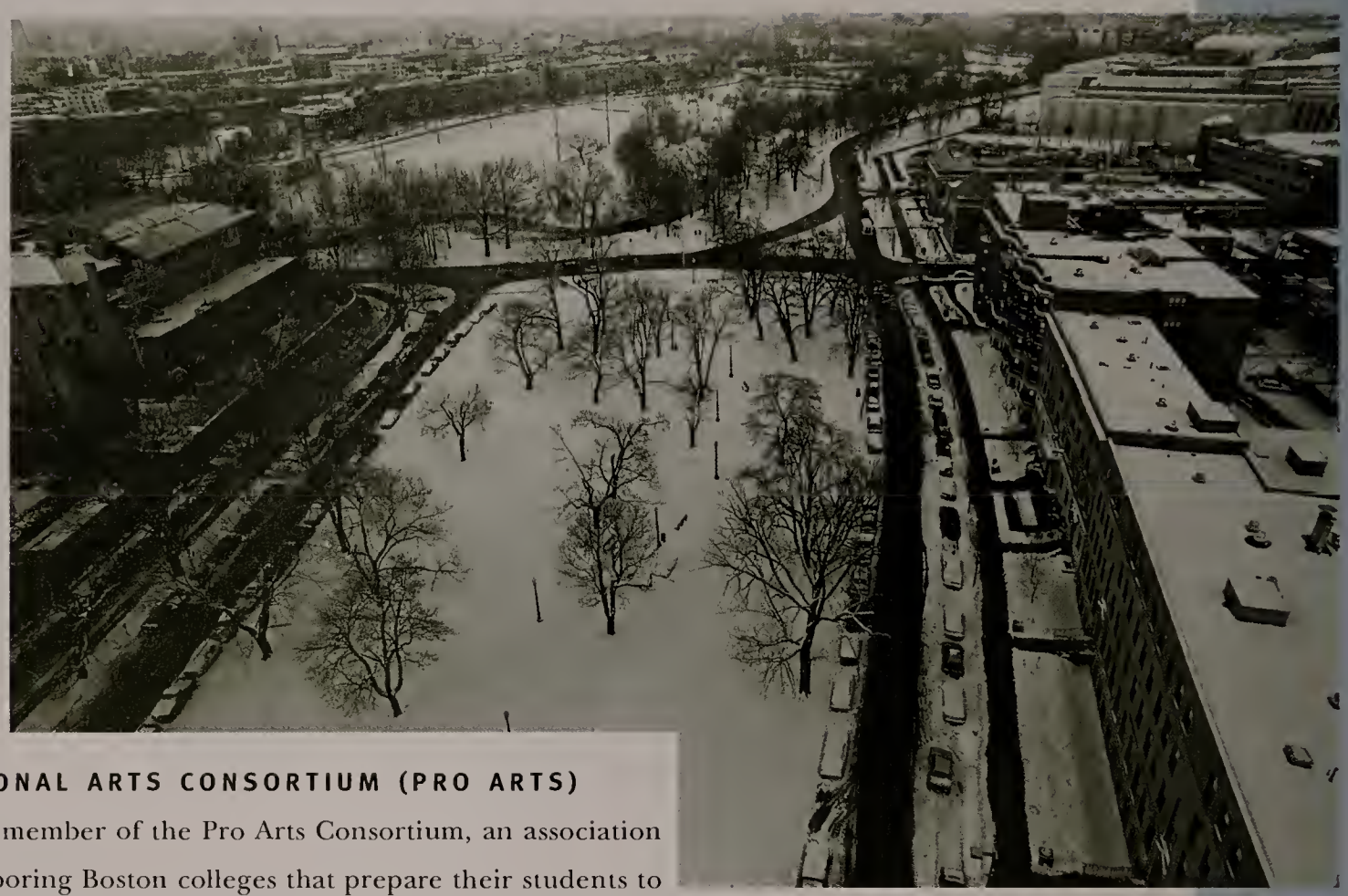
I think everyone should have to come to MassArt. Most people have no idea what kind of an incredible education you get when you're doing hands-on kind of work. It relates to everything else you'll do for the rest of your life. It gives you confidence. It allows you the chance to work on your creative skills and what I would call common sense skills. It teaches you how to approach a problem - even a little 3-D piece - a little sculpture that you have to build. There's an attitude that you apply to building that object that can be applied to any problem you have, whether you become a chemical engineer or a lawyer or a publisher or whatever. **The education you receive at an art school has more to do with life in general** than just giving you knowledge. You learn more about yourself and the world in an environment like this than any other kind of institution.

Matt Hindman
senior, Sculpture



COOPERATIVE PROGRAMS

Through a variety of cross-registration and exchange programs, MassArt students have the opportunity to expand their educational experiences by taking individual courses or a full semester of study at other institutions.



PROFESSIONAL ARTS CONSORTIUM (PRO ARTS)

MassArt is a member of the Pro Arts Consortium, an association of six neighboring Boston colleges that prepare their students to be professionals in the visual and performing arts and architecture. The other member institutions are: Berkelee College of Music, Boston Architectural Center, The Boston Conservatory, Emerson College, and the School of the Museum of Fine Arts. The consortium sponsors various activities to foster student and faculty exchange, including cross-registration for full-time students in member school courses at no additional tuition cost, although laboratory or other supplemental fees are the responsibility of the individual student. The goals of the consortium are to provide opportunities to students and faculty that the individual colleges acting alone might not be able to offer, and in general to expand the resources of each member school through exchange, cooperation, and communication.

COLLEGE ACADEMIC PROGRAM SHARING (CAPS)

MassArt undergraduate students may take as many as 18 credits during their academic careers at CAPS colleges by cross-registration without the need for a formal transfer of credit process. Courses must not be available at MassArt. Members of the CAPS program are the Massachusetts State Colleges at Bridgewater, Fitchburg, Framingham, North Adams, Salem, Westfield, Worcester, and the Massachusetts Maritime Academy.

PUBLIC COLLEGE EXCHANGE PROGRAM

The four public colleges in Boston - University of Massachusetts/Boston, Bunker Hill Community College, Roxbury Community College, and MassArt - permit full-time degree candidates to take up to two courses in any semester at another of the colleges as long as the courses are not offered at the student's home institution.

Exchange Programs

FOREIGN EXCHANGE PROGRAMS

In addition to its domestic student exchanges, MassArt coordinates international exchanges with three schools in England: The Chelsea School of Art and Design, London; The West Surrey College of Art and Design; and The Central Saint Martins School of Art and Design, London. On a space available basis, eligible students in their junior year may exchange their studio spaces and living accommodations with an English counterpart.

MOBILITY PROGRAMS

The mobility programs of the East Coast Consortium of Art Schools and the Association of Independent Colleges of Art and Design give full-time undergraduate students in their junior year the opportunity to study for one semester at another member college while they continue to pay tuition to their home school.



Some Fibers majors do three-dimensional work and some do two-dimensional work. My work is based more on fashion and textile design. I love the **touch and feel and the look of fabric.** I do a lot of yardage; silk-screen printing and some hand painting on fabric. Right now I'm working on a collaborative piece with one student from the fashion department for the fashion show this spring.

Tam Pham
junior, Fibers
graduate, Haverhill High School,
Haverhill, MA.

Members of the Consortium of East Coast Schools:

Atlanta College of Art
Cooper Union, School of Art and Architecture
Maryland Institute, College of Art
Massachusetts College of Art
Nova Scotia College of Art and Design
Otis School of Art and Design
Parsons School of Design
Pratt Institute, School of Art
Rhode Island School of Design
School of the Museum of Fine Arts
Tyler School of Art
University of the Arts

Members of Association of Independent Colleges of Art and Design, 1992-93

Art Academy of Cincinnati
Art Institute of Boston
Art Institute of Southern California
Atlanta College of Art
California College of Arts and Crafts
Center for Creative Studies
Cleveland Institute of Art
Cooper Union School of Art
Corcoran School of Art
Kendall College of Art and Design
Maine College of Art
Maryland Institute, College of Art and Design
Massachusetts College of Art
Memphis College of Art
Milwaukee Institute of Art and Design
Minneapolis College of Art and Design
Monserrat College of Art
Moore College of Art and Design
Otis School of Art and Design
Pacific Northwest College of Art
Parsons Schools of Design
Pennsylvania Academy of the Fine Arts
Philadelphia College of Art and Design
Rhode Island School of Design
Ringling School of Art and Design
San Francisco Art Institute
School of the Art Institute of Chicago
School of the Museum of Fine Arts

Advising

AFFIRMATIVE ACTION, EQUAL OPPORTUNITY AND DIVERSITY

The Affirmative Action, Equal Opportunity and Diversity Office implements and oversees the State College Affirmative Action, Equal Opportunity and Diversity plan and serves as a resource to students, faculty, and staff on these issues. When necessary the Director addresses formal and informal complaints.

ADVISING

The MassArt student advising program is primarily carried out by the faculty and supervised by the associate dean of academic affairs. All undergraduate students have a faculty advisor from their major department; studio foundation students are assigned an advisor from their probable area of concentration. Faculty advisors assist students with curriculum selections and course sequencing; they recognize advisees' individual needs and help students clarify artistic goals and directions.

ADVISING CENTER

Complimenting faculty advising, the Advising Center, supervised by the associate dean of academic affairs, provides a range of information and advice concerning graduation and curriculum requirements, college policies, change of major, academic problems, transfer credit, leaves of absence and withdrawal procedures, professional development, career directions, off-campus study programs, and referral to specific faculty members, department chairs, or other members of the administration.







AREAS OF STUDY

Studio Foundation

Critical Studies

Art History *

Art Education

Certification

Museum Education

Studio Education

Communication Design

Graphic Design

Illustration *

Environmental Design

Architectural Design *

Fashion Design *

Industrial Design *

Fine Arts Three Dimensional

Ceramics

Fibers

Glass

Metals

Sculpture

Fine Arts Two Dimensional

Painting

Printmaking

Media and Performing Arts

Filmmaking

Photography

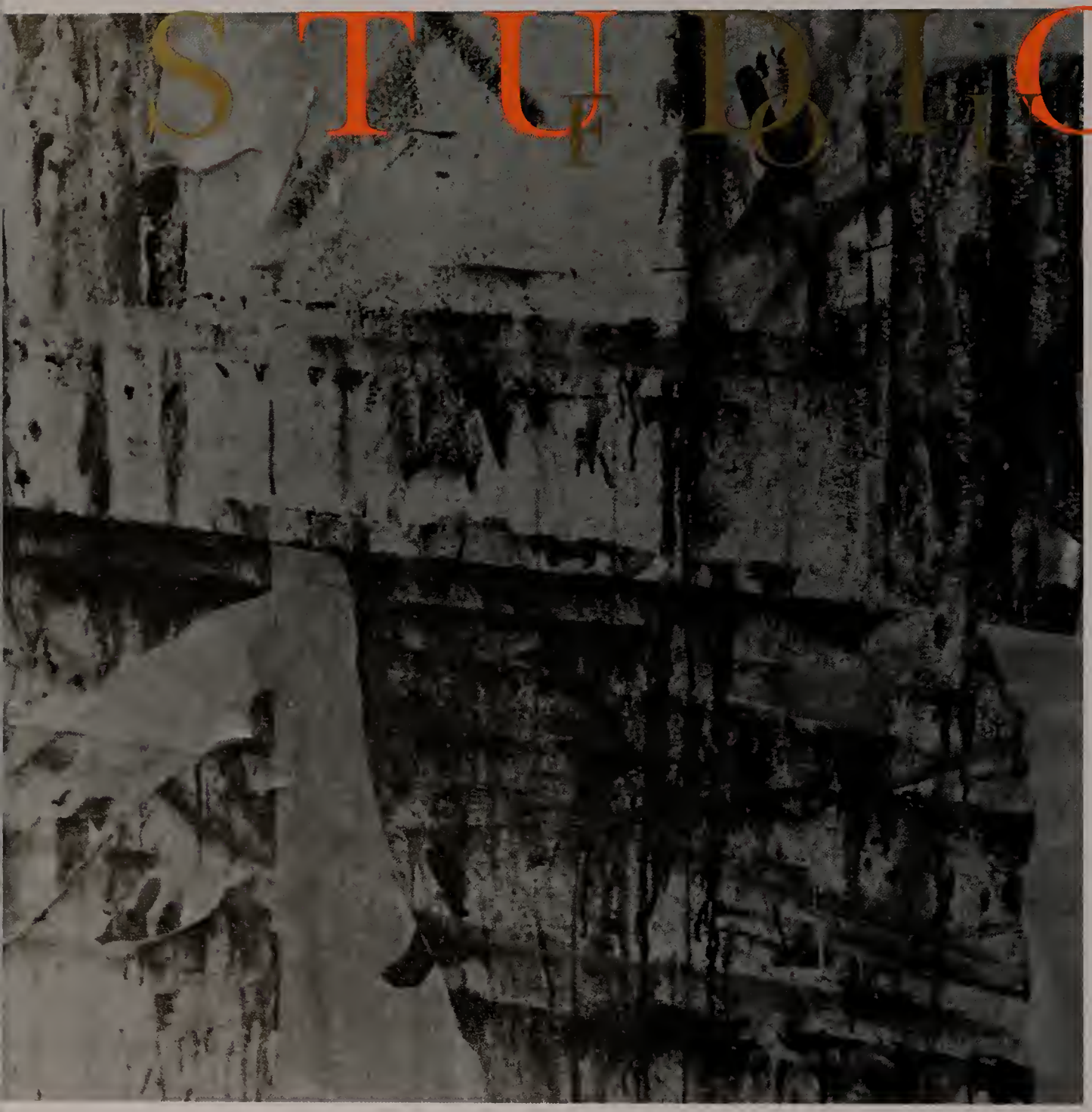
Studio for Interrelated Media

Video (minor)

* B.F.A. only



STUDIO FOUNDATION



Studio Foundation, as the name implies, is a program dedicated to providing first year students with a basic understanding of visual language, sources of inspiration, and idea generation. Six required courses taken during the freshman year become an important transition between the pre-art school experience and advanced studio work.

The Studio Foundation faculty believe that a strong foundations program is an essential ingredient in an effective and comprehensive four-year art school experience. As active artists, dedicated teachers, and community-minded human beings, the faculty share a strong interdisciplinary philosophy. Their familiarity with the wealth of educational opportunities at the college provides students with direction and encouragement on all levels. They inspire and inform; nurture each student's drive to put ideas into form; and prepare students for successful upper-level study and a lifetime of learning.

MassArt's Studio Foundation faculty encourages exploration by all first-year students in the fields of design, color, media arts, 3-dimensional arts, and drawing. Students are introduced to a wide range of materials and techniques as vehicles with which to develop forms for their ideas. The program provides students with a basic "tool chest" of vital resources for their advanced

studio training and liberal arts studies, and a variety of information, experiences, and knowledge of art forms from all over the world, past and present. The Studio Foundation program is carefully designed to help students develop a critical eye and formulate a personal vision. Visiting artists and lecturers at the weekly Artists Seminar present valuable information about professional skills required to perpetuate visual ideas in the practical world.

The Studio Foundation program uses a pass/no credit grading system, which takes unnecessary pressure off first year students and provides an atmosphere conducive to experimentation and exploration. The faculty believe that students should be encouraged to discover the things that evoke their curiosity, and find their

A T I O N

own unique paths to greater intellectual and visual sophistication. In-class critiques, frequent student exhibitions, and special department-wide projects prepare students for the scrutiny of their more mature productions, and instill a vision of the importance and great joy which is potential in their work.

			Credits
SF170	F	Artists Seminar	3
SF171		Color Studio	3
SF172		Drawing Studio	3
SF173		Three-Dimensional Art	3
SF174		Elements of Design	3
SF175		Media Arts	3
CSA101		Foundations of Art: Origins	3
CSA102		Foundations of Art: Modern and Contemporary	3
CSB150		American Thought and Government	3
CSC100		Written Communications	3
		Elective	3
			33

F (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.

I thought that the foundation classes were good and very worthwhile. I had some great instructors who were very professional people. Ben Peterson was my color theory instructor, and I thought he was brilliant. Rick Brown was wonderful in the three-dimensional art class, which gave me a taste for just about everything. Artist Seminar was a fantastic class that brought us out into the art world. We visited galleries and museums where we actually got to talk to the curators. We went to a screening of the film "Wild Wheels" and met the filmmaker. The elements of design class helped me to organize my space, and **already I'm looking at things differently.** These are things that I wanted to learn in an art school, and they are the things that subconsciously help me in my work.



I've just started as a sophomore in painting, and I was surprised at the size of the studios. I never dreamt that I would get a studio that size. It's hard to find that much space in your house let alone come to a school where there are a thousand people studying and find that much space available.

Sasha Richter

Sasha Richter
sophomore, Painting
transfer from University of Massachusetts, Boston

CRITICAL STUDIES

The Critical Studies Department provides a fundamental educational experience in the humanities: art history, literature, social and natural sciences, and mathematics. MassArt's Critical Studies faculty are a culturally and politically diverse group who encourage students to think critically and creatively, and aim to produce questioning minds, minds open to a wide range of ideas.

Critical Studies courses are designed specifically to stimulate the imagination and inspiration of art students. Courses which suggest interdisciplinary methods are stressed for their value



in encouraging flexibility of mind. Critical habits of thought and speech sharpen students' responses to the world of art and ideas, further their understanding of themselves, and foster a sense of the value and beauty of verbal expression. All courses require some essay writing because information and imagination require correct and effective writing skills to be clearly communicated. Class discussion is encouraged and participation is expected; the faculty want all the college's graduates to be articulate, effective speakers, capable of reasoning with precision, able to stand up for their opinions and beliefs. The Critical Studies faculty make active use of Boston's inexhaustible cultural resources; museum and gallery visits are an integral part of their efforts to stimulate critical viewing and writing by students.

CRITICAL STUDIES

The BFA degree requires a minimum of 45 credit hours in Critical Studies. (Exceptions are made for Art Education majors, who take human development and perceptual courses in Art Eduction and take only 30 credits in the Critical Studies Department.) The 45 credits are divided among four years. Four freshman courses and one sophomore courses—required by name—provide a foundation for upper-level distribution electives, selected from within the four areas of the department: art history; social sciences; natural sciences and mathematics; writing, film criticism, and literature. The electives develop areas of knowledge that have been introduced in the required courses; provide specialized information and ideas relevant to the students' studio work; and explore connections among disciplines. Feminist studies are well-represented in the curriculum, as are courses in aesthetics, ancient and present-day Latin-American and Asian cultures, and critical theory.

Art History (Area A) courses enrich the artistic education of MassArt students by teaching them to approach and understand a work of art in its cultural and historical context. Students learn the complex vocabulary of visual analysis and are encouraged to become fluent in this language; there is an emphasis on research skills in all courses.

Social Sciences (Area B) studies enable students to gain a working knowledge of the major disciplines and methods of inquiry in the social sciences; develop a sense of historical perspective; and deepen their understanding of their own and other people's historical and cultural heritages.

Writing, Film Criticism, and Literature (Area C) courses bring students to a level of literacy at which they can discern the multi-layered complexity of feelings, ideas, meanings, and historical forces that are present in a work of art. Students read and analyze literary works and films to gain insight into and appreciation of the works, and new ways of thinking about accepted knowledge and about their own creative work.

The Natural Science and Mathematics component (Area D) develops an appreciation of the contexts and methods of science and mathematics and an ability to form critical judgements about scientific information.

Critical Studies Pre-Semester, Basic English, Tutorial Support

Some students, admitted to the college with strong portfolios but deficiencies in language skills, are required to successfully complete a Critical Studies program in the summer preceeding matriculation or in their first semester at the college. These Basic English courses develop writing competencies and strengthen reading and critical thinking skills necessary for advanced college work in all areas. Language tutorials are available to students who need support in reading and writing skills at any point in their college experience.



Art History

The BFA with a concentration in Art History educates a kind of art historian who bases his or her understanding of a work of art on the nitty-gritty aspect of its actual creation. Of the 132 semester credits required for graduation in Art History, 72 are Critical Studies including six credits of foundation and 36 credits of advanced art history courses; sixty credits are studio and can include a concentration in a particular area of studio expertise. Special options available to seniors in Art History include an internship in one or both semesters of the senior year (three to six credits) or a Directed Study course thesis project.



Dual majors in the area are common. Students often choose Painting/Art History or Printmaking/Art History. These fine arts areas combined with Art History are easy to plan, and manageable in terms of time and credits. Dual majors of Design/Art History or Art Education/Art History are possible, but extremely demanding. Many students combine course work in Art History with the Museum Education option in the Art Education program, an ideal curriculum for those who wish to emphasize art history in their teaching goals.

Career opportunities in art history include teaching, writing, and editing, as well as curatorial or research positions in museums and galleries. Students wishing to teach would need to pursue a graduate degree, for which the undergraduate major at MassArt provides an excellent introduction and rigorous preparation. Students who are intending to pursue a graduate art history program are expected to study at least one foreign language. This is usually done through cross-registration at one of the other schools in the Pro-Arts Consortium. Six Critical Studies distribution credits in area C and six studio elective credits may be applied to foreign language courses to achieve a total of four semesters' work.

My master plan was to come and get a degree in illustration and then work for a design firm so that I could put a little box in my life around art and then function and family. Once I got here, Virginia Allen encouraged me to take an African Art class with Peggy Turner. I found that it was very exciting to do research and listen to lectures. It was a lot more fun than I had expected it to be. I then went on to take a course with Johanna Branson that I liked very much. She excites the students. She lets your imagination go as far as it can. In general, I found that the Critical Studies faculty are so encouraging in a non-threatening way. Their ability to teach is spectacular, and the classroom conversations are of the highest quality. There isn't a sense of hierarchy or an academic snobbery among the professors. They're very much a group of people teaching you what you want and need to learn as opposed to making one more obstacle for you towards getting your BFA. **For everyone who comes here there are so many doors open to them.** The state college system is really an untapped treasure.

Kathryn Hamill

Kathryn Hamill
senior, Art History
B.A., Vassar College

CRITICAL STUDIES REQUIREMENTS (For all Departments except Art Education and Art History)

		Credits
CSA101	Foundations of Art: Origins	3
CSA102	Foundations of Art: Modern and Contemporary	3
CSB150	American Thought and Government	3
CSC100	Written Communication	3
		12

CSC200	Literary Traditions	3
CSA	Elective-Art History	3
CSB	Elective-Social Sciences (200 level)	3
CSB/C/D	Elective-Social Sciences or Writing, Film Criticism & Literature or Science & Mathematics	3
		12

CSA	Elective-Art History	3
CSC	Elective-Writing, Film Criticism & Literature	3
CSD	Elective-Sciences & Mathematics	3
CSB/C/D	Elective-Social Sciences or Writing, Film Criticism & Literature or Science & Mathematics	3
		12

CSA	Elective-Art History	3
CSB	Elective-Social Sciences	3
CSC	Elective-Writing, Film Criticism & Literature	3
		9

Note: CSC100 Written Communication is required as a pre-requisite (by course completion or transfer) for all Critical Studies courses above 100 level.

ART HISTORY

		Credits
Choose 3 of the 4 below:		
CSA205	Ancient Art	
CSA210	Art of the Middle Ages	
CSA270	Renaissance Art	
CSA277	Baroque and Rococo Art	9
CSC200	Literary Traditions	3
CSA	Elective	3
CSB	Elective	3
CSB/C/D	Elective	3
	Studio Electives	12
		33

Choose 1 of the 3 below:		
CSA321	History of Modern Architecture	
CSA326	Modern European & American Sculpture	
CSA356	Modern European Painting	3
CSA	Electives	6
CSB	Elective	3
CSC	Elective	3
CSD	Elective	3
	Studio Electives	15
		33

CSA450	F Art History Research Seminar	3
Choose 1 of the 2 below:		
CSA451	Philosophy of Art	
CSA452	Theories of Art Criticism	3
CSA	Electives	6
CSB	Elective	3
CSC	Elective	3
	Studio Electives	15
		33

Studio Foundation	18
Art History	39
Critical Studies	30
Studio Electives	45
	132







ARTED



EDUCATION

The Art Education faculty believe that the best art teachers have a life-long commitment to their own art making which enables them to find inspiration for teaching in their own creative processes, and inspiration for their studio work in their teaching experiences. They also believe that art making carries with it a broad social responsibility, and that the art teacher's role extends beyond the classroom into the community. The faculty of the Art Education Department are interested in developing active, energetic, socially-conscious artists into teachers who can inspire and shape minds in a broad range of situations. Graduates of this department are teaching in schools, museums, nursing homes, publications, hospitals—in every setting where art should be taught.

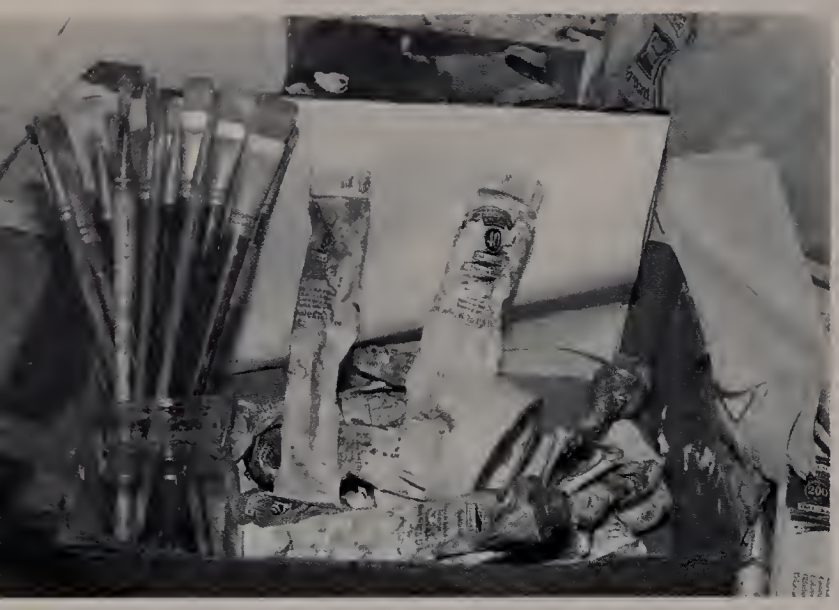
The Art Education curriculum is as deeply grounded in an awareness of current social realities as it is in the unchanging fundamentals of effective teaching. Teachers must know about children, adolescent and adult learners, curriculum planning, course and lesson development, effective presentation of materials, and other teaching skills. They need to be sophisticated about education reform issues on the local, state, and national levels. Moreover, teachers today must have positive attitudes toward racial and cultural diversity and skill in communicating with students who have different learning needs, special learning styles, or who come from urban environments.

Art Education courses divide into four areas: theoretical frameworks for teaching art; direct experience with materials and processes; field observation and participation; and student teaching. A number of courses center around studio processes and viewing experiences. In-class critiques and discussions of the critique process provide opportunities for students to assess their own studio work and develop important teaching skills. Throughout the program, students explore a variety of learning environments, populations, teaching styles and learning needs. They do field observation in schools (elementary, middle, high school, and special needs classes), community centers, museums, day care and after-school programs, and other sites in the Boston area. At each point in the program students use their accumulated knowledge to solve problems that arise with each new teaching experience.



Art Education majors choose one of three undergraduate programs. Students in Certification (Program I) take a broad spectrum of courses in many studio areas. Students in Studio Education (Program II) have a dual focus in one studio area and art education. Students in Museum Education (Program III) prepare to work in museums. All three programs require art education courses that lead to provisional certification, but students in the studio or museum programs have the option of choosing the final student teaching experience and state certification by adding a ninth semester. Certification is granted on one level, either K-9 or 5-12; to expand certification to both levels, students can add additional student teaching and appropriate coursework.

Undergraduate and graduate Art Education majors have access to on-campus studio space and participate in department and college-wide exhibitions. The Art Education Arnheim Gallery is the center of many activities throughout the year; the exhibition schedule features work by faculty, students, alumni/ae, K-12 art teachers, and children and young people from the Saturday Studios and student teaching sites.



Massachusetts State Certification is a two-step process. The first level, Provisional Certification, requires an undergraduate degree and successful completion of a state-approved education program. The provisionally certified can teach in the public schools (or any school requiring certification), but must earn a full lifetime certificate within five years after beginning to teach. The full certificate requires a master's degree which combine education courses and a clinical field experience.

Massachusetts College of Art offers a post-baccalaureate teacher certification program and a Masters of Science in Art Education; these are described in the graduate program section of this catalog.

PROGRAM I: ART CERTIFICATION

Freshman Year			Credits
AE100		Introduction to Art Education	3

Sophomore Year			
AE201	F	Art & Human Development	3
AE202		Materials and Processes	3
AE251		Theory & Practice in Art Education	3
CSB280		Introduction to Psychology	3
CSB351	F	Intellectual History of Modern Europe	3
CSC200		Literary Traditions	3
FA2D		Elective	3
FA3D		Elective	3
		Media Elective	3
		Studio Electives	6
			33

Junior Year			
AE302		Methods Lab	3
AE303		Media Workshop	3
AE305		Curriculum in the Visual Arts	3
AE306		Special Issues in the Changing Classroom	3
AE394		Professional Field Experience A	4.5
AE395		Professional Field Experience B	4.5
AE		Studio (level related)	3
FA2D		Elective	3
FA3D		Elective	3
		Media Elective	3
			33

Senior Year			
AE402		Designing Community Programs	3
AE403		Artist Teacher Seminar	3
AE		Elective	3
CSA451	F	Philosophy of Art	3
CSA		Elective	3
CSD		Elective	3
FA2D		Elective	3
FA3D		Elective	3
		Media Elective	3
		Studio Electives	6
			33

Summary	
Studio Foundation	18
Art Education	45
Critical Studies	30
Studio Electives	39
	132

Art Certification students may consolidate their open and distribution studio electives in one area to form an 18 credit studio minor.

F (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.

PROGRAM II: STUDIO EDUCATION

[illegible]			
AE100		Introduction to Art Education	3

[illegible]			
AE201		Art & Human Development	3
AE202		Materials and Processes	3
CSB280		Introduction to Psychology	3
CSB351	F	Intellectual History of Modern Europe	3
CSC200		Literary Traditions	3
		Studio Concentration	15
		Studio Elective	3
			33

[illegible]			
AE251		Theory & Practice in Art Education	3
AE306		Special Issues in the Changing Classroom	3
CSA451	F	Philosophy of Art	3
CSB or CSC		Elective	3
		Studio Concentration	12
		Studio Electives	9
			33

[illegible]			
AE302		Methods Lab	3
AE303		Media Workshop	3
AE402		Designing Community Programs	3
AE		Elective	3
CSD		Elective	3
		Studio Concentration	12
		Studio Electives	6
			33

[illegible]	
Studio Foundation	18
Art Education	27
Critical Studies	30
Studio Concentration	39
Studio Electives	18
	132

Studio Education students who successfully complete the above four-year curriculum may complete provisional certification by enrolling in a ninth semester which includes:

AE394		Professional Field Experience A	4.5
AE395		Professional Field Experience B	4.5
AE305		Curriculum in the Visual Arts	3
AE403		Artist Teacher Seminar	3

PROGRAM III: MUSEUM EDUCATION

[redacted]			
AE100		Introduction to Art Education	3
[redacted]			
AE201		Art and Human Development	3
AE202		Materials and Processes	3
AE251		Theory & Practice in Art Education	3
CSA210		Art of the Middle Ages	3
CSA270		Renaissance Art	3
CSB280		Introduction to Psychology	3
CSC200		Literary Traditions	3
		Studio Electives	12
			33
[redacted]			
AE306		Special Issues in the Changing Curriculum	3
AE302		Methods Lab	3
AE303		Media Workshop	3
AE423		Psychology of the Viewer	3
CSA256		Modern European Painting	3
CSB351	F	Intellectual History of Modern Europe	3
		Studio Electives	15
			33
[redacted]			
AE402		Designing Community Programs	3
AE403		Artist Teacher Seminar	3
AE425	S	Introduction to Designing Curriculum for Museums	3
AE		Elective	3
CSA450	F	Art History Research Seminar	3
CSA451	F	Philosophy of Art	3
CSA		Electives	6
		Studio Electives	9
			33
[redacted]			
Studio Foundation			18
Art Education			36
Art History			27
Other Critical Studies			15
Studio Electives			36
			132

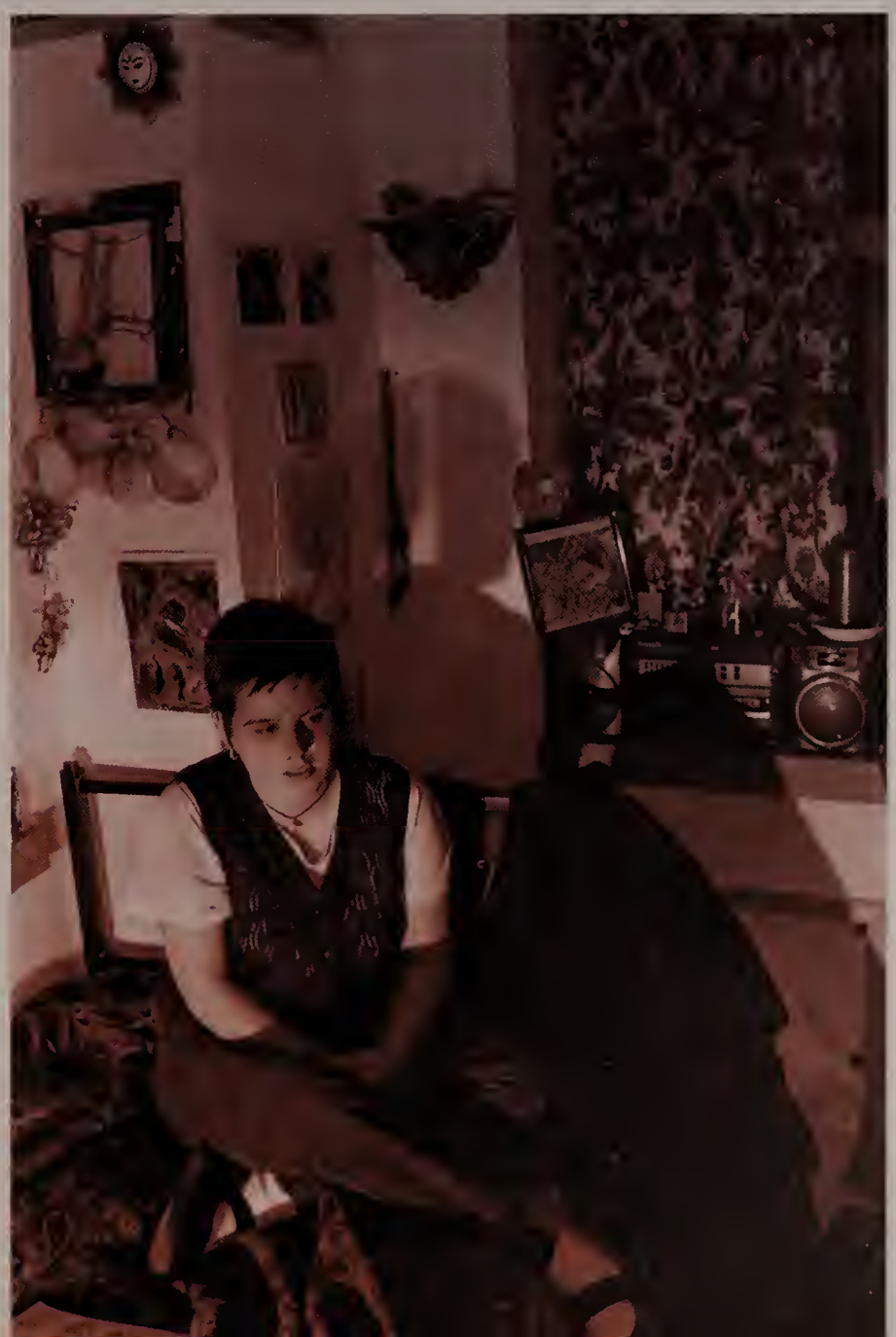
Museum Education students who complete the above four year curriculum may complete their provisional certification by enrolling in a ninth semester which includes:

AE394	Professional Field Experience A	4.5
AE395	Professional Field Experience B	4.5
AE305	Curriculum in the Visual Arts	3

The Art Ed program prepares you for different ideas about teaching and teaching environments. People tend to think of a teacher as being a scary thing where you have to stand in front of a classroom and try to control people. I've always thought that teaching was an innate quality in human nature that we all have anyway. I chose MassArt because the **Art Ed program is more oriented towards art making and not just theories of teaching.** You're required to take studio electives in different departments. I've taken two SIM classes, Ceramics, and a collage class. I like not being restricted to working in one medium and having the chance to take all these different things.

heather Kasunick

Heather Kasunick
sophomore, Art Education
graduate, Cathedral High School, Springfield, MA



DESIGN

Communication Design (Graphic Design and Illustration) and Environmental Design (Architectural Design, Industrial Design, and Fashion Design) are closely allied departments with many shared courses and a broad professional and interdisciplinary philosophy. The faculty believe that, regardless of their concentration, all professional designers should be capable of tackling the complex design problems posed by the advance of technology within an increasingly diverse society. The Design departments are commited to nurturing their students' remarkable cultural diversity, while at the same time providing them with a solid grounding in the basics of design, the use of current tools, and the standards of professional practice.





The curriculum for all five Design concentrations advances students through conceptual and technical sequences of increasing difficulty and focus. The sophomore program provides a broad 2-D and 3-D design base upon which each student develops a more specialized professional design direction. Each concentration

I C A T I O N

sequence combines design studio critique classes with supporting technical classes.

Advanced students in each concentration select from an array of interdisciplinary upper-level electives. Many students gain entry level career experience through internships in local design studios, advertising agencies, corporations, publishing houses, or television stations. Design majors take a research class (for fashion majors, the research class includes studies in fashion marketing) which prepares them to select, research, produce, and present a year-long degree project, culminating in a final, major portfolio piece. Fashion students produce a final signature line of garments based on their research topic.

There is a strong professional element to all of MassArt's design programs. Design classes use a problem-solving approach; solutions are discussed from theoretical and practical viewpoints. All students show their work at the end of each term in departmental reviews attended by faculty and guests from local design firms, industries, and universities. Particular emphasis is placed on the senior degree projects because these are so frequently instrumental in gaining the student entrance to graduate school or employment in a design firm.

MassArt students encounter new theories and controversial designers through an aggressive public lecture program, sponsored by the Design departments and coordinated with the Boston chapters of the American Institute of Graphic Artists (AIGA) and the Industrial Design Society of America (IDSA). Each year an outstanding junior from each concentration is selected to attend the annual International Design Conference in Aspen, Colorado; and in the following semester these students give presentations on what they learned and so broaden other students' design horizons.

The Design departments do not offer a major concentration in computer graphic design. The faculty believe every student needs a strong background in a basic design field to fully exploit the powerful tools available on computers. A wide array of computer-based electives are available (several of these courses are centered around the college's color Macintosh lab), and students who wish to focus their future work in computer applications are encouraged to direct their studio electives to the computer graphics courses.



I do most of my design work in the studios. **The atmosphere is both competitive and supportive.** The support is there when you are doing your work. Your friends come around and tell you what needs help and what your strengths are. They take care of you when you feel down. The competition comes in the classroom when all the work is up, and everyone is critiquing it. You always want to do better than the next person in line. That's when the same person who told you that they loved your piece in the studio will tear it up to give you a good critique. The competition and the support are intermixed all the time.... but it works.

José Rosa
senior, Illustration
graduate, Umana Harbor Technical School, East Boston, MA

Very strong students with multiple interests across design or other disciplines may propose a special open major program for their last two years. For example, a student wishing to produce animated films might need major courses in illustration, 2-D and 3-D computer graphics, film, and video.

All design students are encouraged to sign up for individual studio space on the 9th floor (Communication Design majors) or the 10th floor (Environmental Design majors) of the Tower building. Students organize and run these spaces as a working community, and in the process of helping one another, learn about the teamwork so essential in their chosen fields.

COMMUNICATION DESIGN

Graphic Design students learn the effective use of text and image in the communication of ideas and messages for public and private clients. Students explore typical problems in corporate and institutional design, general graphic design, and advertising. Many problems are solved using print media, but other media such as computer or video screen graphics and environmental graphics are considered in the required courses and may be explored in depth through elective choices or the senior degree project. Required courses teach the basics in typography, color, and image generation, while stressing conceptual development and verbal and visual presentation skills. Critiques may cover issues as various as production techniques, psychology of perception, semiotics, historical reference, or ethics in advertising. Senior graphic design portfolios may include corporate or personal identity systems, publication design, advertising, packaging, poster design, calligraphy, television or video graphics, or environmental applications.



Illustration students explore a variety of media and techniques for the generation and production of images for clients. Classes discuss issues of perception and interpretation, historical reference, and the conceptual background of illustrations, while dealing with composition, color, technique, and choice of media. In order to coordinate images with text, courses include work in graphic design and typography, and in the practical considerations of fitting and processing images into final printed forms. Students are encouraged to become comfortable with several different personal approaches; some may elect to use computers or video in addition to more traditional media. Each year all of the graduating illustration students mount a group show of their senior degree project portfolio pieces. Senior illustration portfolios are prepared for professional entry into book publishing, magazine or newspaper illustration, free lance, graphic design, or corporate illustration work.

DE212	F	2D Design	3
DE213	F	3D Design	3
GD220	S	Introduction to Graphic Design	3
DE260	S	Typography	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Studio Electives:	
DE214		Technical Drawing**	3
DE224		Conceptual Drawing**	3
		Open Elective	3
			33

GD310	F	Graphic Design	3
GD311	F	Graphic Design	3
DE325	F	Research	3
GD320	S	Graphic Design	3
GD450	S	Degree Project	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Studio Electives	6
			33

GD410	F	Graphic Design	3
GD451	F	Degree Project	3
GD420	S	Graphic Design Portfolio	3
Choose 1 of the 4 below:			
DE361		Typography II	
DE335		Publications and Periodical Design	
DE412		Corporate Identity	
GD414		Advertising Design	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Studio Electives	12
			33

Studio Foundation	18
Design/Graphic Design	39
Critical Studies	45
Studio Electives*	30
	132

*Professional Electives: Typography, Corporate Identity, Publications and Periodical Design, computer courses, Advertising Design, Color Theory & Applications, Product Rendering, Human Figure in Illustration, Calligraphy & Letterforms, Package Design, Marketing, Photography, video, and printmaking courses offered by other departments may also be helpful.

F (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.

DE212	F	2D Design	3
DE213	F	3D Design	3
IL205	S	Media Techniques	3
IL220	S	Introduction to Illustration	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Studio Electives:	
DE214		Technical Drawing**	3
DE224	F	Conceptual Drawing**	3
		Open Elective	3
			33

IL310	F	Illustration	3
IL321	F	Graphic Design for Illustrators	3
IL320	S	Illustration	3
IL325	S	Research for Illustrators	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9
			33

IL410	F	Illustration	3
IL450	F	Degree Project	3
IL451	S	Degree Project	3
IL420	S	Illustration Portfolio	3

Choose 1 of the 3 below:

IL411	Book Illustration	
GD414	Advertising Design	
DE308	Introduction to Computer Illustration	3
CSA	Elective	3
CSB	Elective	3
CSC	Elective	3
	Studio Electives	9
		33

Studio Foundation	18
Design/Illustration	39
Critical Studies	45
Studio Electives*	30
	132

*Professional Electives: Typography, Rendering, Computer courses, Fashion Illustration, Advertising Design, Book Illustration, Color Theory & Applications, Product Rendering, Human Figure in Illustration, Calligraphy & Letterforms, History of Costume. Anatomy, painting, drawing, and video courses offered by other departments may also be helpful.

**Competency Electives: Competency must be demonstrated in Technical Drawing, DE214 or DE215, and in Conceptual Drawing, DE224, by all design majors except fashion; Fashion Design majors must demonstrate competency in Human Figure in Illustration, DE285. Students with prior course work or portfolios demonstrating competency in these areas can have these requirements waived or receive credit and should consult with the department chair.

*Studio Electives: May be any studio course offered throughout the college, and should include "Professional Electives" and"Competency Electives."
*Professional Electives: Electives especially helpful for a particular design area are listed as "Professional Electives." These are highly recommended by the faculty to amplify the basic curriculum for each discipline.



When I told friends that I was going back to school, some of them really applauded that decision because they knew how unhappy I was in banking. I had done everything I wanted to do. I had worked my way up to the position of assistant vice president. I learned a lot, but you have to be honest with yourself all along the way. You have to ask, "Is this something that makes me happy? Can I do this twenty-four hours a day? Is this what I want to do for the rest of my life?" ...I can say that **I have never worked as hard at anything than what I'm doing now at this school.** I can count on one hand the number of all-nighters I pulled getting my first degree and at MassArt the number has quadrupled already. This is a different kind of work load. The process takes time, you can't rush it but you do have time constraints. The work is extraordinary and it's for a purpose.

Linda Bruce-Marsh
junior, Graphic Design
B.A., Brown University

ENVIRONMENTAL DESIGN

Architectural Design students may wish to concentrate on interiors, exhibit design, model making, computer-aided design, design/build, or general architecture practice: they can tailor the program to their own goals by taking appropriate electives. The program does not advocate any particular style of design; however, students are expected to become sensitive to sociological and ecological issues of environment. Every class involves group or individual critiques of students' work, and several times a year reviews are held with the participation of outside practitioners. Critiques address general issues of structural safety, appropriateness of material, relationship of form to intended use, and particular issues such as potential for solar heat on the site, how the neighborhood context has been improved, whether there is a semi-private space for tenants to socialize, or how a delivery truck can get near a restaurant. The men and women of the architecture faculty are practicing professionals. Classes are run in a friendly, informal, highly participatory manner—classes might be dinner meetings, field trips, or visiting lecturer presentations. Recent classes designed a medieval exhibit in a local museum; others designed and built a student art store on campus.

Students wishing to become registered architects should plan to attend a graduate school in architecture prior to apprenticeship and state licensing exams. MassArt students have an excellent record in achieving admission to graduate schools throughout the country. Besides standard architectural practice, graduates have entered fields such as historical restoration, interior design, city planning, exhibit design, space planning, design and build, architectural graphics, recreation structure design, computer-aided design, professional model building, and teaching.

Fashion Design students learn how to construct and design garments and accessories for men, women, and children, for formal and informal use in real or theatrical settings, out of a great variety of traditional and non-traditional materials. Elective courses include costume history, fashion illustration, construction and tailoring techniques, and accessory design. Students are encouraged to develop individual interests and styles, while learning basic couture and detailing techniques and considering issues of care and wear, comfort, cost, and marketability. All fashion students help to organize and produce an annual show of their work, which involves issues of lighting, sound, models, makeup, accessories, set design, copy writing and promotion. Sophomores and juniors present their work on campus, while seniors present their degree project line at a spring gala held at one of the city's hotels. Fashion students have chosen to base their year-long degree projects on topics such as African-inspired millinery, sportwear based on the history of aviation,



The more I learn, the more I find that everything you learn contributes to being a good architect or designer. If you only know architecture, then you can't be a great designer because everything embodies it. I came to MassArt so that I could go on to graduate school for architecture, and I think that I've been prepared very well. The students coming out of this program are very competitive because we have a strong fine arts background. Most architectural students applying to grad school have only architectural work. We also have drawings, paintings, photographs, industrial design pieces, and I have my glass work. Graduate schools are looking for people like this, who can contribute not only to the school but for the betterment of oneself.

Yao Peng
junior, Glass/Architectural Design
graduate, Cambridge Rindge &
Latin High School, Cambridge, MA

ARCHITECTURAL DESIGN

Credits			
DE212	F	2D Design	3
DE213	F	3D Design	3
AD223	S	Introduction to Architecture	3
DE227	S	Architectural Structures I	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
DE215		Studio Electives: Technical Drawing for Environmental Designers**	3
DE224		Conceptual Drawing**	3
		Open Elective	3
			33

AD310	F	Architectural Design	3
AD317	F	Architectural Structures II	3
AD320	S	Architectural Design	3
AD327	S	Architectural Structures III	3
DE350	S	Building Components & Details	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Studio Electives	6
			33

AD410	F	Architectural Design	3
AD450	F	Degree Project	3
AD420	S	Architectural Design Portfolio	3
AD451	S	Degree Project	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Studio Electives	12
			33

Studio Foundation	18
Design/Architectural Design	39
Critical Studies	45
Studio Electives*	30
	132

*Professional Electives: Architectural Structures, Furniture Design, Interior Architecture, Architectural Rendering, computer courses, Typography, Color Theory & Applications. Sculpture and glass electives offered by the Fine Arts 3D department may also be helpful.

F (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.

FASHION DESIGN

Credits			
DE212	F	2D Design	3
DE213	F	3D Design	3
FD256	F	Pattern Drafting and Construction Techniques	3
FD255	S	Creative Fashion Design	3
FD257	S	Pattern Drafting and Construction Techniques	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
DE285		Studio Electives: Human Figure in Illustration**	3
		Open Elective	3
			33

FD354	F	Creative Fashion Design	3
FD356	F	Flat Pattern Design and Drafting	3
FD355	S	Creative Fashion Design	3
FD357	S	Flat Pattern Design and Drafting	3
FD358	S	Fashion Marketing and Research	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Studio Electives	6
			33

FD450	F	Degree Project	3
FD451	S	Degree Project	3
FD455		Creative Fashion Design	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Studio Electives	15
			33

Studio Foundation	18
Design/Fashion Design	39
Critical Studies	45
Studio Electives*	30
	132

*Professional Electives: Specialized Fashion Study, Fashion Illustration, Tailoring & Couture Techniques, History of Costume, Color Theory & Applications. Courses in fibers, jewelry, and photography in other departments may also be helpful.

INDUSTRIAL DESIGN

Credits			
DE212	F	2D Design	3
DE213	F	3D Design	3
DE226	S	Manufacturing Process	3
ID223	S	Introduction to Industrial Design	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
DE215		Studio Electives: Technical Drawing for Environmental Designers**	3
DE224		Conceptual Drawing**	3
		Open Elective	3
			33

ID305	F	Manufacturing Process	3
ID310	F	Industrial Design	3
ID320	S	Industrial Design	3
DE325	S	Research	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Studio Electives	9
			33

ID410	F	Industrial Design	3
ID450	F	Degree Project	3
ID420	S	Industrial Design	3
ID451	S	Degree Project	3
DE459		Marketing	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Studio Electives	9
			33

Studio Foundation	18
Design/Industrial Design	39
Critical Studies	45
Studio Electives*	30
	132

*Professional Electives: Furniture Design, Product Rendering, Interior Architecture, Building Component Design, Corporate Identity, Package Design, computer courses, Rendering, Typography, Advertising Design. Elective courses offered by the Fine Arts 3D department may also be helpful.

**Competency Electives: Competency must be demonstrated in Technical Drawing, DE214 or DE215, and in Conceptual Drawing, DE224, by all design majors except fashion; Fashion Design majors must demonstrate competency in Human Figure in Illustration, DE285. Students with prior conrse work or portfolios demonstrating competency in these areas can have these requirements waived or receive credit and should consult with the department chairs.

*Studio Electives: May be any studio course offered throughout the college, and should include "Professional Electives" and"Competency Electives."
*Professional Electives: Electives especially helpful for a particular design area are listed as "Professional Electives." These are highly recommended by the faculty to amplify the basic curriculum for each discipline.



clothing designed to promote world ecological awareness, and costumes for people masquerading as vintage automobiles. Fashion students also participate in a variety of benefits and competitions. Over the past two years they have won top awards in the prestigious competitions sponsored by Air France Paris, Lord & Taylor New York, and Woolmark Men's Wear. MassArt's fashion students are a diverse group with different ultimate goals; graduates design women's sportswear, bridal wear, men's wear, and children's clothing; others have entered the fields of fashion illustration, merchandizing, costume design, and fine-art garment design.

Industrial Design students learn how to design, model, draw, and manufacture a wide range of products. They can develop in many different directions, exploring interests in corporate identity, product rendering, packaging, furniture design, exhibit design, interiors, or toy design. They study product design through assignments typical of industrial design work in the Boston area in fields such as audio equipment, medical machinery, computer equipment, and athletic footwear. Elective courses in graphics, architecture, ceramics, metals, and glass extend the range of choices available. The variety of recent degree projects is impressive: an exercise chair for elderly people, light weight structural environment toys for toddlers, special effects techniques for science fiction movies, medical vehicles for desert terrain, portable exhibit environments, computer work stations. The Industrial Design faculty are practicing professionals with many contacts in local industry. Students earn internship credit for appropriate work in outside firms, and often work with local consultants on real world problems. The industrial design students recently designed and installed an exhibit of their own work at the Massachusetts State House. Graduates of the Industrial Design program are working and winning many awards all over the state and across the country in a wide range of design activities combining two dimensional and three dimensional skills.





FINE ARTS & 3-D





The Fine Arts 3D Department provides professional education for aspiring artists in the concentration areas of ceramics, fibers, glass, metals, and sculpture. The program helps students to conceive dimensionally, acquire a range of skills in various media, and develop a personal style. Contemporary innovations co-exist with traditional approaches; students learn time-honored techniques and craftsmanship, as well as how to chart ideas and images on state-of-the-art computers. Students are encouraged to explore each medium's potential within and beyond the boundaries of tradition and function. Emphasis is placed on learning about the history of object-making and on developing a richly multicultural sensibility.

I M E N S I O N A L

The faculty encourage the development of unique studio artworks. Students train individually, some to become educators, some to develop their own studios or small businesses, others to prepare for advanced study.

The Fine Arts 3D Department recently moved into entirely renovated spaces on the college's main campus. The nearly 42,000 square feet of new studios and workshops are spacious, comfortable, and healthy. This vibrant department produces outstanding students who work in media many other art schools no longer support. The faculty of the Fine Arts 3D Department are working artists and craftspeople with numerous close ties to the Boston area's many galleries and cooperative artists' studios, and students have many opportunities to work and interact with artists and craftspeople both on and off campus. The department recently co-sponsored a public lecture series at the Museum of Fine Arts by the assistant curator of Decorative Arts and Sculpture.

In the contemporary art world boundaries are dissolving—sculptors are making furniture, fiber artists are building installations. Recognizing that all its students have common needs and interests that cross media, the Fine Arts 3D Department offers a program which allows students to either concentrate in a single discipline or develop a more personal curriculum, drawing from the many 3D course offerings. This innovative, richly cross-disciplinary department also offers theme courses which examine common aesthetic issues such as narrative, function, or installation. Advanced major seminars provide students with access to visiting artists, workshops, discussions of professional practices, critiques, and field trips to museums, studios, and industry.



Sophomores in the department take a year-long required course that introduces primary information on three-dimensional concepts, processes and materials; they spend one semester in the college woodshop learning woodworking skills. Juniors and seniors in the department see their work rigorously evaluated at the end of each semester by a three or four member review board panel consisting of the major instructor and other faculty, and often with visiting artists and graduate students participating. Each student is expected to become articulate about the intent and concepts in the work exhibited, which can include journals, sketch books, and preliminary models. Students receive a copy of the written evaluation prepared by their review board panel.

Students majoring in Ceramics are introduced to the basic techniques of handbuilding, wheelworking, glazing, and kiln-firing. They explore contemporary and traditional approaches in both ceramic sculpture and vessel making. Advanced students work with more complex methods of fabrication and surface finishing and develop personal and expressive formal language. The program includes work in ceramic casting, ceramic sculpture, clay and glaze materials, kiln construction and firing, and the study of ceramic history.

Beginning Fiber students learn both traditional and innovative techniques of fiber structure, with an emphasis on a creative approach to design, use of media, and technical information. Students work in two and three dimensions with fibers and mixed media. Advanced students deal with more complex problems and modes of structuring, gradually developing more personalized and



expressive approaches in their work. The program includes weaving, surface design, hand papermaking, interlacing, construction, collage, and studies in the history of fiberworks.

The Glass program teaches students technical processes including glassblowing, casting, fabrication techniques, and cold glass working. Techniques receive emphasis early in the program; advanced students are expected to work independently toward a mastery of skills and the development of an individual style. Faculty and students have close ties and regular exchanges with numerous glass artists and programs in colleges and universities in the United States and abroad.

Metals students are involved with all aspects of light metalworking, including the making of jewelry, vessels, and objects. Beginning students learn traditional and more contemporary methods, using tools and techniques that are applied across a broad survey of aesthetic concerns. Advanced students are encouraged to develop a strong and personal body of work. Historical objects, field trips to area museums and galleries, and visiting artists' workshops are an important aspect of the program's curriculum. Jewelry making, holloware, small-scale casting, and blade-smithing are among the disciplines students explore.

Sculpture students begin training in technical processes including mold making, foundry, and welding, and are introduced to the realization of conceptual problems and sculptural media. Areas of study available to the student include figurative sculpture, kinetic sculpture, installation, and various construction techniques in a number of materials. Advanced students work with faculty and visiting artists to create a visual language of their own, and to develop intuitive and intellectual skills. The emphasis in the senior year is on individual studio time and the development of a body of work. Sculpture students have done environmental projects at Haystack School in Maine, and have opportunities to work on large scale installations.

Metals Equipment

CENTRIFUGE CASTER
VACUUM CASTER
BURN OUT KILNS
TORCHES ANO TIP ASSORTMENTS
PATINAS AND VENTILATION HOOOS
TWO METAL ROLLING MILLS
LARGE ASSORTMENT OF ENAMELS
THREE ENAMELING KILNS
TWO BANO SAWS
TWO DRILL PRESSES
A MICRO ORILL
THREE-FOOT METAL SHEAR
TWO BELT & OISC SANDER/FINISHING MACHINES
SANO BLASTER
THREE POLISHING/BUFFING MACHINES
PUMICE WHEEL GRINOER
ULTRASONIC CLEANING MACHINE
STEAM CLEANER
A WIDE VARIETY OF FORMING STAKES, STAKE HOLOERS, AND HAMMERS
THREE ANVILS
VICES
METAL LATHE
ANNEALING TORCHES





CERAMICS

Sophomore Year			Credits
CER		200 or 300 Level Electives	6
TDA200		3D Design: Concepts and Processes	3
TDA201		3D Design: Materials and Processes	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

Junior Year			
CER300	F	3D Seminar: Ceramics	3
CER301	S	3D Seminar: Ceramics	3
CER302		Ceramic Materials: Clay	3
CER303		Ceramic Materials: Color and Surface	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

Senior Year			
CER400	F	3D Seminar: Ceramics	3
CER402	F	Advanced Ceramic Studio	3
TDA400	F	Senior Seminar	3
CER401	S	3D Seminar: Ceramics	3
CER403	S	Advanced Ceramic Studio	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Electives	9
			33

Summary	
Studio Foundation	18
Ceramics/TDA	39
Critical Studies	45
Electives*+	30
	132

*21 of the elective credits must be taken in studio courses.

+ One or two TDA theme courses are recommended as electives in junior or senior years.

Freshmen interested in this program should take CER201, CER202, or CER203.

F (fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.

FIBERS

Sophomore Year			Credits
FIB		200 Level Electives	6
TDA200		3D Design: Concepts and Processes	3
TDA201		3D Design: Materials and Processes	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

Junior Year			
FIB300	F	3D Seminar: Fibers	3
FIB301	S	3D Seminar: Fibers	3
FIB321		Advanced Fiber Studio	3
FIB		200 or 300 level elective	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

Senior Year			
FIB400	F	3D Seminar: Fibers	3
TDA400	F	Senior Seminar	3
FIB401	S	3D Seminar: Fibers	3
FIB421 or FIB423		Advanced Fibers Studio	3
FIB		Fiber Elective	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Electives	9
			33

Summary	
Studio Foundation	18
Fibers/TDA	39
Critical Studies	45
Electives*+	30
	132

*21 of the elective credits must be taken in studio courses.

+One or two TDA theme courses are recommended as electives in junior or senior years.



I've done two internships - one this past summer and one this fall. During the summer I did bench-work for a jewelry designer in Cambridge. She was great and it worked out very well. I also interned at the Society of Arts and Crafts in Boston. They were good to work with and **I learned a lot in terms of promoting artwork and doing gallery work.** With these experiences I think I could get a job working in a gallery or doing other types of metals work if necessary until I get my studio set up.

I picked metals because I am infatuated with jewelry. I work with big pieces. My rings are very large. Most of the time people think in terms of what jewelry they should wear with their clothes. The jewelry becomes secondary. I'd like to change it to be the other way around.

Pernille Wager

Pernille Wager
senior, Metals
graduate, Soro Akademi, Soro, Denmark

GL231		Glassblowing	3
GL232		Cold Glassblowing Techniques	3
TDA200		3D Design: Materials and Processes	3
TDA201		3D Design: Concepts and Processes	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

GL300	F	3D Seminar: Glass	3
GL331	F	Advanced Glass	3
GL301	S	3D Seminar: Glass	3
GL332	S	Advanced Glass	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

GL400	F	3D Seminar: Glass	3
GL431	F	Advanced Glass	3
TDA400	F	Senior Seminar	3
GL401	S	3D Seminar: Glass	3
GL432	S	Advanced Glass	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Electives	9
			33

Studio Foundation	18
Glass/TDA	39
Critical Studies	45
Electives+*	30
	132

*21 of the elective credits must be taken in studio courses.

+One or two TDA theme courses are recommended as electives in junior or senior years.

METALS

			Credits
MTL210	F	Beginning Metals	3
MTL220	S	Intermediate Metals: Study in Series	3
TDA200		3D Design: Concepts and Processes	3
TDA201		3D Design: Materials and Processes	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

MTL300	F	3D Seminar: Metals	3
MTL310	F	Advanced Metal Studio	3
MTL301	S	3D Seminar: Metals	3
MTL320	S	Advanced Metals Studio	3
TDA		300 level Theme Course	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Electives	6
			33

MTL400	F	3D Seminar: Metals	3
TDA400	F	Senior Seminar	3
MTL401	S	3D Seminar: Metals	3
Choose 1 of 3 below:		TDA Theme Course Independent Study 3D Department Elective	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Electives	12
			33

Studio Foundation	18
Metals/TDA	39
Critical Studies	45
Electives*	30
	132

*21 of the elective credits must be taken in studio courses.

MTL200 Jewelry should be taken as a freshman elective by students interested in this program.

F (fall) or S (spring) - the semester in which the course must be taken due to course availability /or major sequencing.

SCULPTURE

			Credits
SC		200 Level Electives	6
TDA200		3D Design: Concepts and Processes	3
TDA201		3D Design: Materials and Processes	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

SC300	F	3D Seminar: Sculpture	3
SC301	S	3D Seminar: Sculpture	3
SC		Sculpture Electives	6
TDA		300 Level Theme Course	3
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Electives	6
			33

SC400	F	3D Seminar: Sculpture	3
TDA400	F	Senior Seminar	3
SC401	S	3D Seminar: Sculpture	3
Choose 1 of 3 below:		TDA Theme Course Independent Study 3D Department Elective	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Electives	12
			33

Studio Foundation	18
Sculpture/TDA	39
Critical Studies	45
Electives*	30
	132

*21 of the elective credits must be taken in studio courses.

Sculpture Equipment

TWO LILT FURNACES: ONE FOR BRONZE, ONE FOR ALUMINUM
AN ELECTRICAL POWERED BRIDGE CRANE
A PROGRAMMABLE BURN-OUT KILN
AN OIL-BONDED SAND CASTING SYSTEM
TWO "STICK" WELDERS
THREE SPOOL-FED MIG WELDERS
A TIG WELDER FOR NON-FERROUS METALS
FIVE OXY/MAPP WORK STATIONS ON A MANIFOLD SYSTEM FOR GAS WELDING AND CUTTING
PLASMA ARC CUTTERS FOR CUTTING NON-FERROUS METALS AND STAINLESS STEEL
FOUR BANDSAWS
AN HYDRAULIC IRONWORKER
10 GAUGE SHEET METAL SHEAR
A MECHANICAL ROLL FOR MAKING CYLINDERS OR CONES OUT OF STEEL UP TO 1/4" THICK
A BRIDGEPORT MILLING MACHINE
A DELTA METAL TURNING LATHE
COAL-FIRED AND GAS-FIRED FORGES
A VARIETY OF HAMMERS, TONGS, ANVILS, AND SWAGES
A 50 LB POWER HAMMER
A TWO TON BRIDGE CRANE
A MONORAIL CRANE





FINE ARTS 2-D

The Fine Arts 2D Department is comprised of the concentration areas of painting and printmaking. The program supports a broad range of approaches to art making, emphasizing individual expression and student independence. Students explore established traditions while being encouraged to experiment with contemporary ideas in abstraction, assemblage, or environmental forms.

The Painting majors program at MassArt is modeled after a studio apprenticeship structure which offers sophomore, junior, and senior students the opportunity to work together in the same studio area, observing one another and benefiting from interactive critiques and lectures. This method of learning provides peer support and creative stimulation. The faculty come from diverse artistic backgrounds, and painting students are strongly advised to change their major studio instructors at least once a year to take advantage of this diversity. The program has over 20,000 square feet of painting studio space and the unique opportunity to give undergraduates studio work space with exclusive access from 7 a.m.

to 11:00 p.m. throughout the school year. Very few art schools have studio facilities that rival those of MassArt's.

The Painting curriculum includes nine hours of work devoted to painting and four and one-half hours for drawing. Painting studios meet in three 3-hour time blocks distributed over the week; students are expected to work on both assigned and self-directed projects. Class critiques, slide lectures, and visiting artist presentations are important elements of the majors class. Drawing is considered an essential component in the artist's visual vocabulary which must be pursued intensely each year. The specialized drawing component emphasizes relationships between painting and drawing—students study specific issues of drawing in relation to the paintings they are making that term—and advances understanding and mastery of drawing as an art form.

Housed in a remarkable 9,000 square foot, high ceilinged old gym renovated especially for this purpose, the Printmaking area attracts students from across the college into an open, intensely focused, and enjoyable art making experience. The 2D faculty consider painting and printmaking to be allied and interrelated disciplines and encourage students to investigate creative possibilities that cross boundaries and mix media. The Printmaking curriculum offers a classical education in traditional print techniques; experimentation within the technical processes or any conbination of processes is also supported. Students work in etching, lithography, silkscreen, and photographic processes. Courses in Artists' Books and Monoprint, and Design department electives such as typography and computer graphics, allow printmaking students to explore alternative techniques and methods of presentation.

I M E N S I O N A L

At the end of each semester, all painting and printmaking students exhibit their work in review boards. Reviews include the participation of students, faculty, and guest artist reviewers from other departments and from outside the college. Students hear a broad range of criticism which helps them to better understand the issues raised by their work and inspires new work in the following term.







FA205	F	Painting	6
FA235	F	Drawing for Painting Majors	3
FA206	S	Painting	6
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Electives:	6
			33

FA305	F	Painting	6
FA306	S	Painting	6
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Electives:	
FA335	F	Drawing for Painting Majors	3
		Open Electives	6
			33

FA405	F	Painting	6
FA406	S	Painting	6
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Electives:	
FA435	F	Drawing for Painting Majors	3
		Open Electives	9
			33

Summary

Studio Foundation	18
Painting	39
Critical Studies	45
Electives*	30
	132

*21 of the elective credits must be taken in studio courses.

F(fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.

			Credits
PM260	F	Beginning Etching	3
PM270	F	Beginning Lithography	3
PM280	F	Silkscreen Printing	3
PM266	S	Printmaking	3
FA201	S	Drawing	3
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Electives:	
FA		Painting Elective	3
		Open Elective	3
			33

PM365	F	Printmaking	6
PM366	S	Printmaking	6
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Electives:	
PM367	S	Drawing into Print	3
		Open Electives	6
			33

PM465	F	Printmaking	6
FA466	S	Printmaking	6
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Electives:	
PM467	S	Drawing into Print	3
		Open Elective	9
			33

Studio Foundation	18
Printmaking/Fine Arts	39
Critical Studies	45
Electives*	30
	132

*21 of the elective credits must be taken in studio courses.



Sometimes I wish I had started this ten years sooner, but it doesn't surprise me that I had to take the somewhat crooked road that I did. I had a lot to learn and experience that now helps me with my art. Coming here was like finding a place I'd been looking for in terms of how people view the world. People here are pretty liberal and open to all sorts of things; different lifestyles, different ages. I felt very self-conscious when I first came here, being thirtysomething and a bachelor's degree student. I got over that pretty quickly. I was surprised at the level of commitment and seriousness of some of the younger or more age-appropriate students... It's hard to be in your studio by yourself and look at a blank canvas and say I've got to pull something out of me to create here. Students need to be aware of and recognize that when you come to MassArt, **you're going to come face-to-face with yourself.** I've found that I've gotten a lot of support for that here. People will encourage you to listen to yourself and trust your intuition. You have to learn all you can about the technique and the craft, but then listen to the voice inside you.

Marty Epp

Marty Epp
junior, Painting
M.A., Lesley College



MEDIA & PERF



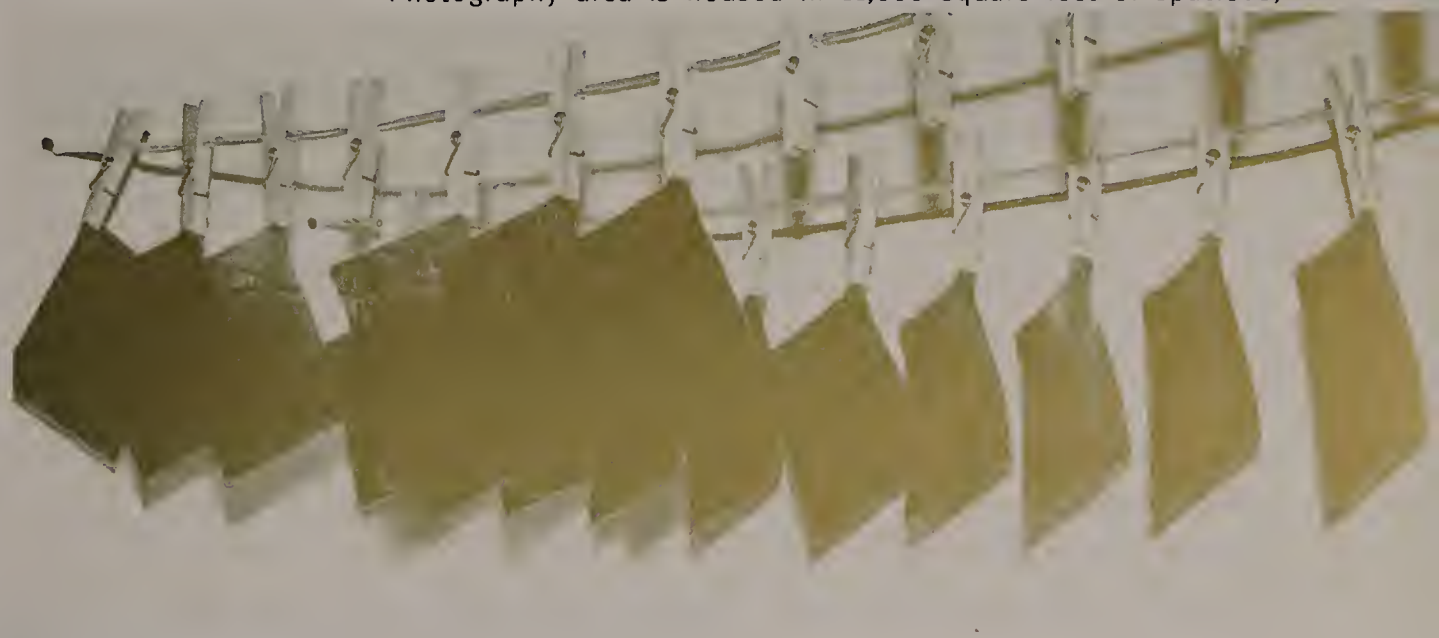
I N G A R T S

More than any other area of the college, the Media and Performing Arts Department faces the challenge of responding to the ever-changing landscape of new technologies and their application to art making. It is with the means of various 20th (and 21st) century media that students in the department find and give form to their personal visions.

The department houses faculty in photography, film, interrelated media, and video; several MPA faculty also teach courses in the computer area. These disciplines have separate histories, aesthetics, equipment, and technologies, but the MPA faculty share a unifying emphasis on the use of media principally in the service of art. Students are encouraged to learn and investigate their chosen medium for personal expression rather than as a means to a purely commercial end. However, graduates who do pursue work in commercial media find that the department has prepared them to do so at a highly-professional level.

The MPA curriculum provides students with a solid technical and conceptual core of knowledge at the beginning of their major studies. By junior year, students apply technical skills in a more free and personal way. As students advance in their major they get to use more sophisticated and complex equipment, but the faculty feel strongly that "fancy" equipment doesn't always mean better art. Skilled, creative artists using the most basic techniques with the simplest, even antique equipment can bring the magic of the medium alive. The faculty couple an openness to incorporating new technologies in their teaching with a commitment to educating students about the history and tradition from which these new things come. This balanced attention to new forms of image- and sound-making within the context of the past is at the core of the MPA department's philosophy.

Classes involve weekly critiques of work in progress and viewing and discussion of important works from the past. Emphasis is upon historical context as well as technical choices made within the context of the tools and times at hand. Through intensive critiques, students begin to make their own aesthetic choices. Guided by a technically-expert faculty, they strive towards mastery of the best, most effective means of recording their vision of the finished work. Final reviews involve guest critics and faculty from within and outside the department.



Students who concentrate in Photography follow a common sophomore program designed to give them a firm technical and aesthetic background in black and white as well as color photography. Junior students use large format cameras. Seniors come together in a year-long, seminar-style final portfolio preparation course. Photography students are encouraged to explore the boundaries of their medium. They work in autobiographical and documentary styles; use text to create another dimension in their work; or experiment with computers, installations and artists' books as alternative means of presentation. The Photography area is housed in 11,000 square feet of spacious, newly-renovated facilities with full ventilation, plentiful workstations and darkrooms, and gallery space for the display of student work. Students have access to large format cameras (including a rare Polaroid 20x24 camera), lights and tripods, and equipment for processing and printing back and white and color.

The Film program trains "independent" filmmakers in all genres of film: documentary, dramatic, animation, and experimental. MassArt is one of the few places in the country where students can pursue a curriculum of personal filmmaking. Film students are encouraged to experiment within the medium; develop and refine their personal vision; and reach a critical understanding of film

history and the philosophy behind existing film genres. The production-oriented Film area provides all its students with a strong foundation in the basics of filmmaking. The film area's spacious facilities include film viewing rooms, editing rooms, soundroom, and workspace for students. The MassArt Film Society—a group run with student participation—brings astonishing and often controversial film works from the past and the present to the campus.

The central philosophy of the Studio for Interrelated Media (SIM) is the importance of concept and the need for freedom to explore whatever forms and media the embodying of a concept or set of concerns requires. Media and form are only two of a number of aesthetic decisions that a SIM artist makes when working on a particular piece. SIM art overlaps and intersects with many other disciplines, including science, technology, sociology, theater, religion, shamanism, music, and broadcasting. SIM students may work in existing art forms such as performance, computer graphics, video, sound and music, creative robotics, conceptual art, installations, and artists' books; or they may be encouraged through discussions of works-in-progress to invent new art forms as yet unnamed. Instruction for SIM classes is highly individualized; students may work alone, collaboratively or both, in a variety of locations. SIM's facilities feature a theater and sound studio. With faculty guidance, students may experiment with video equipment, stage lighting, a wide variety of sound equipment, computers, projection equipment, and analog electronic devices. Each spring SIM sponsors a large-scale, student-produced festival called "Eventworks". Students engage in all aspects of this production, including curating, technical direction, mailing lists, and publicity, and get to work with internationally celebrated artists.

The Video area offers a number of elective courses in electronic arts production, which can be sequenced to produce a minor in video. The video courses encourage creative, original and personal approaches to the medium. Students learn technical information corresponding to the course level and apply this to their production; view historical and contemporary video tapes, films, and documentation of multimedia art works; and develop a vocabulary with which to discuss their own productions and critique each other's work. The majority of class time is absorbed by technical instruction and production. Students form crews for each other's projects, shifting roles from class to class, learning to work as a team and solve problems creatively in a group. Students also work on their own, devising projects, creating installations, and writing scripts.

FM280	F	Filmmaking	6
FM281	S	Filmmaking	6
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

FM380	F	Filmmaking	6
FM381	S	Filmmaking	6
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

FM480	F	Filmmaking	6
FM481	S	Filmmaking	6
		MPA Elective	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Electives	9
			33

Studio Foundation	18
Filmmaking/MPA	39
Critical Studies	45
Electives*	30
	132

*21 of the elective credits must be taken in studio courses.

F(fall) or S (spring) - the semester in which the course must be taken due to course availability or major sequencing.



PHOTOGRAPHY

			Credits
PH270	F	Photography	6
FM271	S	Introduction to Color Photography	6
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

PH370	F	View Camera	6
PH371	S	Expressive Photography	6
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

PH470	F	Portfolio A	6
PH471	S	Portfolio B	6
		MPA Elective	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Electives	9
			33

Studio Foundation	18
Photography/MPA	39
Critical Studies	45
Electives*	30
	132

*21 of the elective credits must be taken in studio courses.

STUDIO FOR INTERRELATED MEDIA

Sophomore Year			Credits
SIM270	F	Studio for Interrelated Media	6
SIM271	S	Studio for Interrelated Media	6
CSC200		Literary Traditions	3
CSA		Elective	3
CSB		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

SIM370	F	Studio for Interrelated Media	6
SIM371	S	Studio for Interrelated Media	6
CSA		Elective	3
CSC		Elective	3
CSD		Elective	3
CSB/C/D		Elective	3
		Electives	9
			33

SIM470	F	Studio for Interrelated Media	6
SIM471	S	Studio for Interrelated Media	6
		MPA Elective	3
CSA		Elective	3
CSB		Elective	3
CSC		Elective	3
		Electives	9
			33

Studio Foundation	18
SIM/MPA	39
Critical Studies	45
Electives*	30
	132

*21 of the elective credits must be taken in studio courses.

VIDEO MINOR (*The following sequence of courses comprises a minor in video studies.*)

		Credits
MP201	Introduction to Video	3
MP301	Intermediate Video I	3
MP302	Intermediate Video II	3
MP303	Advanced Video I	3
MP304	Advanced Video II	3
MP306	Installation of the Moving Image	3
		18

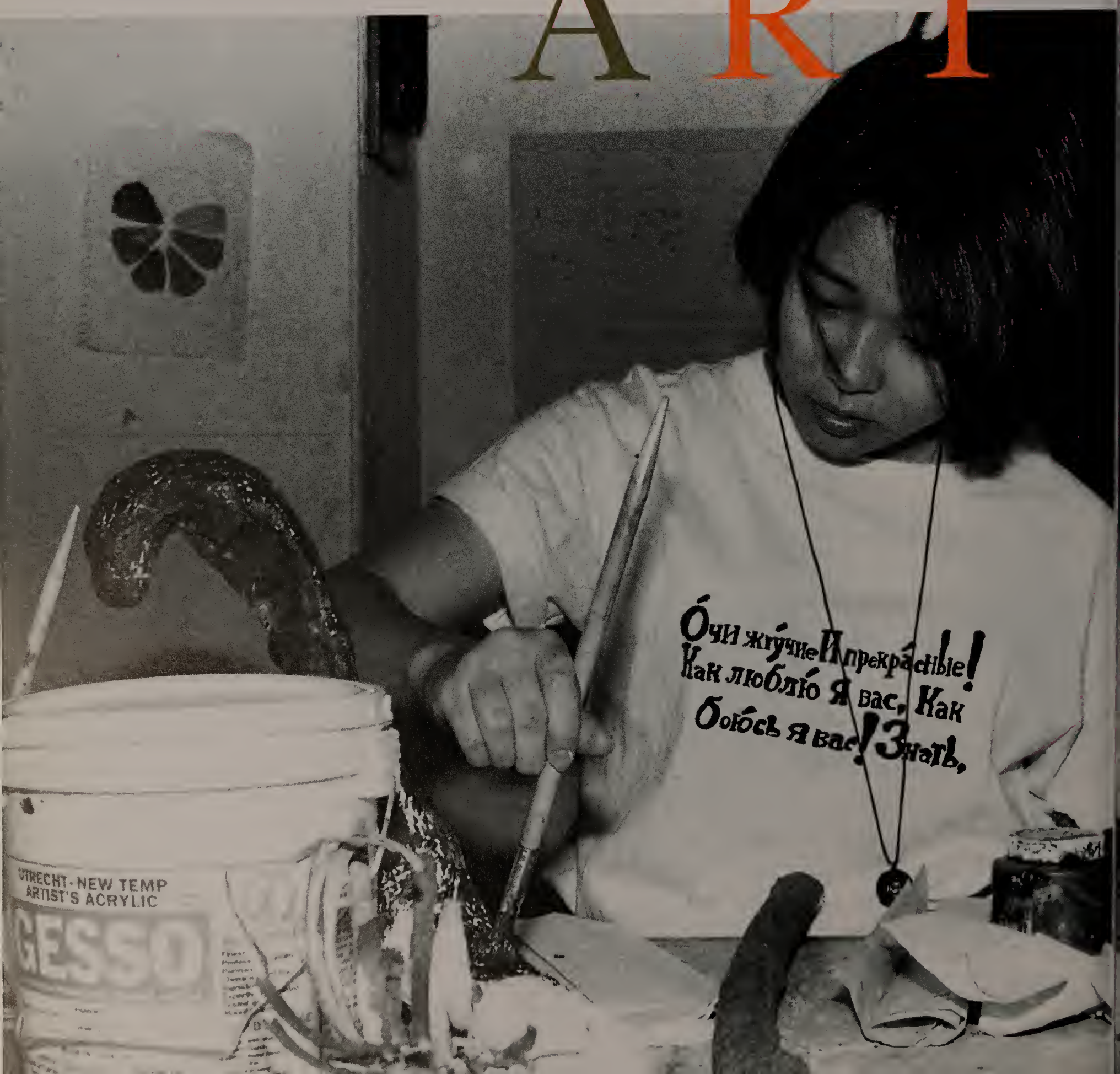


MassArt is an ideal environment for me to work in because I have no one saying "You have to make this kind of film, you need to make a rock video, or you need to do this." They let you do whatever you want to do. **They don't judge you for what you can't do, they judge you for what you can do.** The faculty do all they can to help and assist you in where you want to go. The film department is really great in bringing up the right films at the right time. Saul Levine is one of the best teachers I've ever had. He's keyed in on what films are good to introduce at certain times. You don't really see this until you're a graduating senior, and perhaps some people never see it, but looking back I realize how beautifully the film classes are constructed.

Colin V. Barton o.o.s.

Colin Barton
senior, Film
graduate, Marian High School, Framingham, MA

GRADUATE PROGRAMS IN ART





EDUCATION

Teacher Certification Program

MassArt's Teacher Certification Program is a post-baccalaureate curriculum which leads to provisional certification as an art teacher in Massachusetts. The program is designed for students with very strong backgrounds in studio work who want to work in schools, museums, social service agencies, or any of the settings in which art education takes place.

Teacher Certification students take the Art Education department's graduate core courses and an undergraduate block of courses that correspond to the state standards, including studies in the social context for education, psychology of art, and teaching methods. They visit a variety of schools; they practice teaching. Provisional certification mandates a minimum of 150 hours student teaching, however, the Art Education faculty believe that students profit from additional experience and require 300 hours in the classroom for teacher certification candidates.

Provisional certification is granted for a single level, either kindergarten through grade 9 or grade 5 through grade 12. Students can earn the second level license through a half practicum and an additional art education elective related to the age group they wish to teach.

Candidates for teacher certification must demonstrate studio competencies in areas specified by the State Department of Education Standard I prior to applying for the state teaching certificate.

With the exception of the student teaching semester, course work for the Teacher Certification program can be taken on a part-time basis. Students may complete this program in a year and a half if they begin course work in the summer. Otherwise, the program takes a two-year commitment.

Master of Science in Art Education

The Art Education department offers a Master of Science with two program specializations: research (track I) and artist/teacher (track II). The research program has a pedagogical focus on art with a culminating written thesis; the artist/teacher program concentrates on studio art and field experience. The MSAE directs art educators toward an understanding of current pedagogical theory, a thoughtful analysis of their own aesthetic sensibility, and more depth in research or studio practice.

All MSAE candidates take an initial sequence of art education courses, in developmental theory, history, and aesthetics, to develop a common core of concepts, language, and understanding; a course in research methods for track I and a curriculum course for the artist/teacher students complete the core courses. A comprehensive examination, which covers professional knowledge in the art education field, is scheduled at the conclusion of the core sequence.

Visual Arts Teacher Certification Process

Effective October 1994, the Massachusetts Department of Education requires a two-stage process for certification to teach visual arts. Those who wish to teach at the kindergarten to grade 12 level must first qualify for a provisional certificate that requires a minimum 150-hour student teaching practicum. Certification in Massachusetts is granted for grades K-9 or 5-12; students may qualify for both levels with extra student teaching and course work.

Those who qualify for the provisional certificate may teach in the public schools, but must begin graduate course work within five years of beginning to teach. Full certification requires a master's degree that includes graduate work in pedagogy and the subject area (art) and a substantial clinical field experience. Reciprocity in a majority of other states is applicable at the provisional level. Students who are fully certified at the master's level in Massachusetts may apply for full certification in other states, a process which may involve transcript review and/or additional course work.

AE502	Art & Developmental Theory	3
AE202	Materials & Processes	3
AE251	Theory & Practice in Art Education	3
AE306	Special Issues in the Changing Classroom	3
AE504	Problems in Aesthetics	3
AE302	Methods Lab	3
AE501	History of Goals & Methods of Art Education	3
AE	Art Education Elective	3
AE394	Professional Field Experience A	4.5
AE395	Professional Field Experience B	4.5
AE505	Curriculum & Issues in Visual Art Education	3
		36

Courses must be taken in sequence.

Research Specialization (Track I)

MSAE research specialization students are often mid-career professionals who enter with a research question or an art education issue they wish to explore. The program provides a 15 credit specialization sequence of individualized courses and/or independent studies with faculty to meet the student's objectives and assist in formulation of a thesis concept. After acceptance of a written thesis proposal, the department assigns a thesis advisor, and the candidate registers for the graduate seminar, which provides support in conceptualizing, writing, and editing the thesis. Two readers and the candidate's advisor approve the thesis for acceptance.

Students use this scholarly, rigorous research program to prepare for further graduate study, enhance expertise in an area of interest, increase professional stature, change professional directions, explore the boundaries of a current job, or fulfill a general desire for greater professional insights. Graduates of the MSAE research program typically pursue careers in curriculum development, museum studies, art therapy, or arts management.

Artist/Teacher Specialization (Track II)

The artist/teacher track of the MSAE qualifies students for full certification to teach visual arts under Massachusetts guidelines effective in 1994. The artist/teacher track is also appropriate for those who wish to pursue graduate studies that combine studio practice, art history, or aesthetics with course work in pedagogy.

Specialization studies for the artist/teacher track focus on the development of the student's studio work, and/or studies in art history or aesthetics, following an individualized plan developed with the faculty advisor. Studio courses may be chosen from advanced electives offered in all departments of the college and can include the interdisciplinary Studio Intensive. Concurrent with studio course work, students come together four times a semester for forums with visiting artists, slide lectures, critiques, and discussion. At the conclusion of the specialization component, students enroll in the Artist/Teacher seminar and develop a final project, based on the studio specialization, that demonstrates substantial growth and advanced knowledge. The seminar leader suggests supplemental work, structures critiques and reviews, and helps students further their critical skills and self-evaluation process.

The artist/teacher track culminates in the clinical field experience. Students who are qualifying for state certification spend 400 hours in a school monitored by an on-site mentor and a visiting college supervisor; students currently teaching may use their own work places. Students who are not seeking state certification complete a 150 hour practicum at sites determined by their own interests or professional goals; these might include museums, arts agencies, after school programs, or alternative learning sites. Those not seeking certification also take a graduate level art education elective. A concurrent seminar for all students involved in the clinical experience provides an opportunity to analyze work in the field and to share experiences with peers.

MSAE Extended Option: Provisional and Full Certification Program

Prospective teachers who do not have a provisional certificate may choose the MSAE extended option, a 52 1/2 credit program, to qualify for both provisional and full certification. This program combines the sequential art education courses leading to provisional certification with the graduate pedagogy and subject area specialization courses of the MSAE artist/teacher program. Teaching candidates in the extended option program take a 150 hour student teaching practicum and a 400 hour student clinical practicum. Students who enter the extended option program but do not complete the master's requirements must complete 300 hours of student teaching to earn the provisional certificate.

All MSAE programs can be taken on a part-time or full-time basis. Students in the artist/teacher track should expect to be full-time during the clinical field experience semester(s).

MASTER OF SCIENCE IN ART EDUCATION

		Credits
AE501	History of Goals & Methods of Art Education	3
AE502	Art & Developmental Theory	3
AE504	Problems in Aesthetics	3
AE510	Research Methods & Techniques	3
	Specialization	15
AE601	Graduate Seminar	3
DS500	Directed Study	6
		36

		Credits
AE501	History of Goals & Methods of Art Education	3
AE502	Art & Developmental Theory	3
AE504	Problems in Aesthetics	3
AE505	Curriculum & Issues in Visual Arts Education	3
	Specialization	12
AE503	Artist/Teacher Seminar	3
AE539	Professional Field Experience E*	9
	or	
AE536	Professional Field Experience D*	6
AE	Art Education Elective	3
		45

*AE539, Professional Field Experience E, for students seeking permanent certification. AE536 and an Art Education elective are taken by those who are not seeking a permanent certification.

MSAE EXTENDED OPTION PROGRAM

		Credits
AE502	Art & Developmental Theory	3
AE202	Materials & Processes	3
AE251	Theory & Practice in Art Education	3
AE306	Special Issues in the Changing Classroom	3
AE302	Methods Lab	3
AE501	History of Goals & Methods of Art Education	3
AE504	Problems in Aesthetics	3
	Specialization	12
AE503	Artist/Teacher Seminar	3
AE505	Curriculum & Issues in Visual Arts Education	3
AE394	Professional Field Experience A	4.5
AE539	Professional Field Experience E	9
		52.5




MASTER



The Master of Fine Arts at MassArt is a full-time residential program for artists and designers who seek to develop their work in an environment that encourages critical dialogue, discussion of historic and contemporary issues, and self-discovery in the context of those issues. The studio core of the MFA program leads to the development of a thesis exhibition or presentation. Supplementing the MFA studio work are studies in art history, art theories and criticism, and, for those who plan to teach, pedagogy.

FINE ARTS

MFA students concentrate in one of the following areas: Design: Graphic Design; Fine Arts 3D: Sculpture, Ceramics, Fibers, Glass, Metals; Fine Arts 2D: Painting, Printmaking; Media & Performing Arts: Film, Photography, Studio for Interrelated Media.

The MFA program focuses on the studio major. Students participate in a departmental seminar, led by a senior faculty member, in which individual work is presented and critiqued. Assignments, discussions, field trips, and visiting artists challenge students to explore issues germane to their particular field of study. Major seminars are offered in Fine Arts 2D (Painting and Printmaking), Fine Arts 3D (Ceramics, Fibers, Glass, Metals, Sculpture), Film, Photography, Studio for Interrelated Media, and Design. As part of the major studio, each student also works with an independent studio advisor on an individual basis. Each department provides graduate studio space and facilities to support a broad range of technical explorations. Studio electives in the same or other disciplines support and expand the major studio.

Twice a year, a board of faculty and visiting artists reviews each student's progress in the major. In the fall semester, an informal walk-through of studios by all MFA faculty provides a forum for students to meet faculty from other departments and for faculty to become familiar with students' work across the program. When approved by departmental faculty, studio work culminates in a thesis exhibition or presentation in the final semester of the program.

The Graduate Seminar brings together students in all MFA disciplines for lectures, presentations of work, and discussions that explore assumptions and functions of the contemporary art world. Seminar meetings, led by faculty from various areas of studio art, art theory and criticism, or museum studies, cultivate interdisciplinary studies and collaborative work and consider issues of theory and practice of art making, contemporary exhibition, performance, criticism, research, and curatorial practice. An active visiting artist series provides both group presentations and opportunities for critiques and discussions with individual graduate students.

A series of Critical Studies courses supplement the major studio and graduate seminar. In the first semester, students take Graduate Contemporary Art which concentrates on art since 1960. Benchmark, scheduled for the final semester, focuses on verbal and written analysis of students' thesis work. Two electives in art history or art education complete the academic portion of the degree.

MFA students preparing for college teaching enroll in a college teaching internship in the second semester. Students observe and assist faculty in their concentration or in Studio Foundation classes and participate in biweekly discussions, led by an Art Education faculty member, of methods and approaches to teaching studio art at the college level. Second year students who have completed the internship may be awarded teaching assistantships.

One of the merits of the graduate program is exposure to people who are not in your discipline. We take seminars with other artists. I talk a lot with people who are not in design, and get feedback from them. I can not assume that only people in design will be interested in what I am interested in or even that they would have the most useful things to say about what I'm involved in. The grad program has students who have been out in the world for awhile. Most of them do not come here right after getting their B.F.A. **There is a critical mass of smart people here, faculty in particular.** That has to be the program's biggest strength.

John McVey

M.F.A candidate in Design

M.A., University of California, Berkeley





MASTER OF FINE ARTS

			Credits
	F	Major Studio	6
	F	Studio Elective	3
GR501	F	Graduate Seminar	3
CSA505	F	Graduate Contemporary Art	3
	S	Major Studio	6
	S	Studio Elective	3
GR502	S	Graduate Seminar	3
	S	CS/AE Elective	3
			30

	F	Major Studio	6
	F	Studio Elective	3
GR503	F	Graduate Seminar	3
	F	CS/AE Elective	3
	S	Major Studio	6
	S	Studio Elective*	3
GR504	S	Graduate Seminar*	3
CSA510	S	Benchmark	3
			30

*students may choose to take additional credits in major studio instead of a studio elective and/or graduate seminar in their fourth semester.

MASTER OF FINE ARTS IN DESIGN

First Year			Credits
DE501	F	Design Major Studio	6
DE511	F	Contemporary Design Issues	3
GR501	F	Graduate Seminar	3
CSA505	F	Graduate Contemporary Art	3
DE502	S	Design Major Studio	6
DE522	S	Contemporary Design Initiatives	3
GR502	S	Graduate Seminar	3
	S	CS/AE Elective	3
			30

Second Year			Credits
DE533	F	Major Studio/Thesis	9
	F	Studio Elective	3
	F	CS/AE Elective	3
DE544	S	Major Studio/Thesis	9
	S	Studio Elective	3
CSA510	S	Benchmark	3
			30

All my portraits are of young people. I try to get their quietness, their inner personality rather than their outside face. I've been looking at the images a lot lately, preparing for my thesis show, and I guess the ones that I'm drawn to the most are where the youngsters show me a lot of emotion. I love beautiful, pristine, fine prints but that's not what I want for my work. **I want to use photography as a basis to build on.** I'm trying to come up with some kind of installation for the images, and I'm working with transparencies. I let the youngsters write on acetate paper; their name, age, what they want to do in the future. I'm interested in showing them as transparencies because we tend to see through children.



Theresa Herrandez
M.F.A. candidate in Photography
B.A., Boston State College



PROFESSIONAL & CONTINUING EDUCATION



Through its programs in Professional and Continuing Education (PCE) the college provides opportunities on an open-enrollment basis for personal enrichment and professional development in the visual arts. PCE offers undergraduate and graduate courses and special non-credit programs and workshops, open to all adults including high school seniors. Students earn college credit or have the option to register as auditors.

Over seventy offerings each semester, from every department of the college, include many degree program courses as well as experimental courses which supplement degree programs. Many evening and some PCE day courses are scheduled in the spring and fall semesters, and day and evening courses in the summer. Course formats range from one-day non-credit workshops, intensive one-to-three week courses, to full semester once-a-week classes.

Approximately 3,000 students take continuing education courses each year. Their backgrounds range widely in terms of prior artistic experi-

ence, personal and career goals, and age; reasons for enrolling are equally diverse, including self-improvement, occupational advancement, skill development, and completion of degree program requirements. Common to all is a love of the visual arts and a desire to study in a professional art school environment with access to excellent studio facilities and faculty.

The Program of Professional and Continuing Education offers a variety of special programs, including August Studios for high school students; photography and painting in Perugia, Italy; painting in Skopolos, Greece; graphic design in Holland, and the Yucatan Expedition in Mexico.

C A T I O N

Continuing education faculty meet the degree programs' faculty standards; approximately one-third of the PCE faculty also teach in the degree programs. The college establishes PCE's policies and procedures, and whenever possible the program adopts the policies exercised in the college's degree programs.

The program publishes and distributes a catalog with a schedule and description of courses before the spring, summer, and fall sessions.

Graphic Design Certificate Program

The Certificate Program in Graphic Design is a cluster of professional courses in a part-time evening program, designed to provide individuals with the conceptual and technical skills to advance a career in graphic design. The program is suitable for those seeking to enter the field of graphic design from other disciplines as well as for those who currently work in the design field and wish to expand their career horizons.

The program consists of twelve courses (thirty-six credits), which may be taken over a period of up to three years. Students generally take two courses per semester, but may work with the program advisor to develop a course plan that suits their professional and personal needs. Courses are scheduled in the evening with the working professional in mind, and students may extend the duration of the program by applying for a leave of absence for a semester or a year.

Applicants must have completed sixty credits of college work to be eligible for the program. While it is not required that students have college credit in art or design, applicants should have sufficient course work and/or experience to submit a portfolio for admission. Many students develop such a portfolio by taking courses in Continuing Education prior to application. Up to two courses or six credits may be transferred to the program upon portfolio review and with the consent of the advisor.

Semester 1			Credits
DE212		2D Design	3
DE224		Conceptual Drawing	3
Semester 2			
DE260		Typography	3
GD220		Introduction to Graphic Design	3
Semester 3			
GD351		Production and Layout	3
GD370	F	Intermediate Graphic Design Portfolio	3
Semester 4			
GD311		Graphic Design	3
		Elective*	3
Semester 5			
GD410		Graphic Design	3
		Elective*	3
Semester 6			
GD410	S	Graphic Design Portfolio	3
DE459	S	Marketing	3

*Electives:

DE2XX	Photography for Designers
DE3X1	Book Design 1, Book Design 2
DE309	Computer Design Applications
IL220	Intro to Illustration
GD414	Advertising Design

Summer '93 International Studio Programs

Italy: Progetto Perugia - Photography and Painting

In a 14th century villa equipped with darkroom and studio facilities, students work on individual projects and classes in portraiture, landscaping, bookmaking, and documentation.

Greece: Skopelos - Painting & Image Collecting

Students experience documenting and picture making in a Greek island village in the Mediterranean.

Mexico: Yucatan Expedition

Students hike into rainforest and visit Chichen Itza, Uxmal, Palenque, etc and record experiences through drawings, photographs, journals, etc.

Holland: Graphic Design in the Netherlands

Amsterdam based program designed as an intensive three week research and studio component; visits to museums and discussions with Dutch designers; studio projects and critiques.

PROGRAMS FOR HIGH SCHOOL



STUDENTS



Saturday Studios

The Art Education Department offers special art studio classes, on eight Saturdays in the fall and in the spring, for high school, junior high school, and elementary school students. Saturday Studios are open to all interested students, regardless of level of experience in art, and can serve to introduce the process of exploring the visual arts as well as assist students with extensive studio backgrounds to refine their visual concepts and skills.

Saturday Studios are designed around a relevant theme and focus on the formulating of ideas, handling of materials, developing observation and imagination, and defining and achieving student's intentions. Students use a variety of materials and techniques. Recent classes have included drawing/illustration, painting, printmaking, the figure, sculpture, and portfolio sessions for seniors and juniors in high school. There is also a special session for parents of enrolled Saturday Studio students.

An information brochure is published before each session and can be obtained in the Admissions Office or in the Art Education office.

August Studios

August Studios, a four-week intensive program, introduces high school juniors and seniors to the demands of a professional art education. Foundation studies strengthen understanding of two and three-dimensional media and encourage explorations of personal imagery. Elective courses in a variety of studio disciplines supplement the foundation; electives for the 1993 August Studios include: oil painting, magic realism, sculpture, printmaking, watercolor, the figure, graphic design/illustration, and photography.



Field trips to museums, galleries, auction houses, artist and designer studios and an on-campus visiting artist program expand student visions of career possibilities as well as engender discussions on issues and questions in the art field. Whether living in the college dormitory or commuting from their homes, August Studio students forge a strong community of young artists and designers.

August Studios information is available through the office of Professional and Continuing Education.

INFORMATION FOR VISITORS

The Massachusetts College of Art welcomes and encourages visits to the college by students, parents, and the interested public. The Office of Admissions and Retention is open to the public from 9:00am to 5:00pm Monday through Friday. Visitors may participate in an information session and campus tour.

Information sessions cover questions relevant to application procedures, academic programs, student life, and provide an ideal introduction to the college. Information sessions are primarily intended to assist prospective students in making informed choices about their educational futures and are not considered a substitute for an admissions interview.

Guided tours of the college campus allow visitors the opportunity to appreciate the vast resources available to students. In addition to viewing the facilities, visitors are able to interface with students in their work studios. Upon completion of the tour, visitors are welcome to speak with an admissions coordinator if they have additional questions. To participate in a group information session and tour, please call (617) 232-1555 ext.236.

Individuals are also welcome to telephone the admissions office and speak with an admissions coordinator in order to gain information on the college's programs, facilities, and requirements.

Throughout the year, representatives of the Office of Admissions and Retention attend college fairs and college night programs at various high schools and community colleges in Massachusetts, regional college fairs throughout New England, and Portfolio Days, sponsored by the National Portfolio Day Association, in many east coast cities. We look forward to meeting interested students, parents, and others at these events.

BY TELEPHONE

Prospective applicants and their parents are welcome to receive information and/or assistance from the following offices at MassArt:

Main Number	(617) 232 1555
Admissions	x235, 236, 238
Bursar	x481
Campus Tours	x236
Catalogs	x235
Continuing Education	x443
Exhibitions	x550
Financial Aid	x300, 330
Health Office	x364
Housing	x513
Visiting Artists	x504

DIRECTIONS TO MASSART

From the Mass Turnpike-Rt 90 (from west)
Upon approaching the city limits look for the Prudential Center/Copley Square exit (exit 21) on your right as you enter the Prudential Center tunnel. Upon entering the exit ramp, stay in the left lane (Prudential Center) and follow the exit to Huntington Avenue. Follow Huntington Avenue past the Christian Science Center (take underpass), Northeastern University, and the Museum of Fine Arts. Massachusetts College of Art is two blocks after the Museum on the right-hand side of Huntington Avenue.

From Rt9 (traveling from the west)
Route 9 becomes Huntington Avenue at the Boston city limit (Brookline Village). Follow Huntington Avenue for approximately a mile. Massachusetts College of Art is located on your left at the intersection of Huntington Avenue and Longwood Avenue.

From Storrow Drive
Take the Copley Square/Back Bay exit and turn right on Beacon Street. Follow Beacon Street to Exeter Street and take a left turn. Follow Exeter Street to Huntington Avenue and take a right turn. Follow Huntington Avenue to the college.

From Rt3 and 93
Take Storrow Drive exit from route 93 and follow information to get to the college from Storrow Drive.

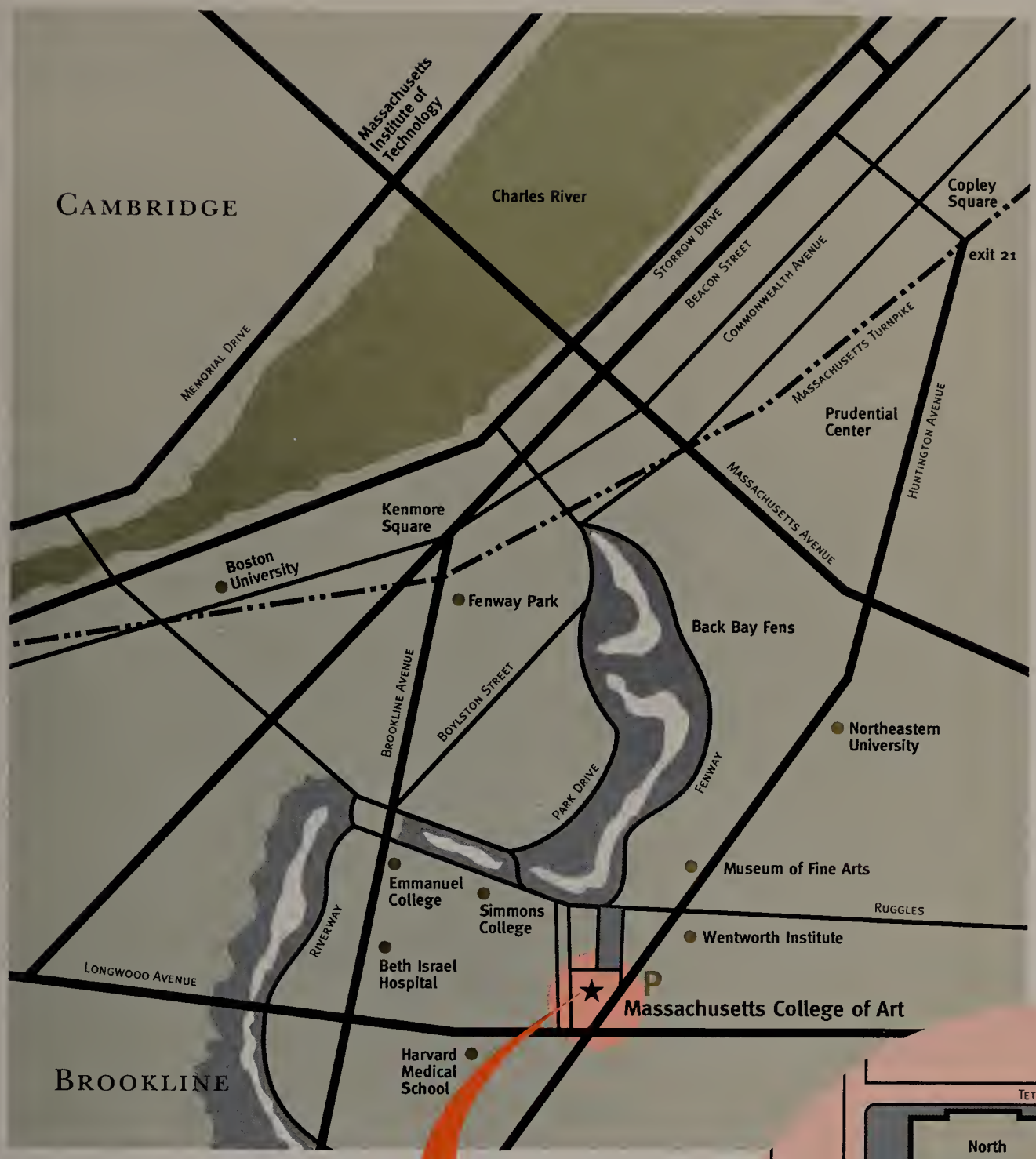
From Rt1A and 95 (traveling from the north)
Cross the Mystic/Tobin Bridge and follow signs to Storrow Drive. Follow information to get to the college from Storrow Drive.

From Rt3/Rt24/Rt128 (traveling from the south)
Take South east Expressway to Boston to the Mass Avenue/Roxbury exit on the left. At end of the exit continue across Massachusetts Avenue, and along Melnea Cass Boulevard. until you arrive at Tremont Street. Turn left on Tremont Street and travel for one block to Ruggles Street. Turn right on Ruggles Street and travel until you arrive at Huntington Avenue. Turn left on Huntington Avenue and travel two blocks to the college.

From Rt1A and Logan Airport
Take Summer Tunnel to Boston. As you exit the tunnel, take Rt93 north and take second exit to Storrow Drive. Follow information to get to the college from Storrow Drive.

To the College by MBTA
From the Park Street Subway station, take the Arborway/Huntington Avenue (E) train on the Green Line to the Longwood/Hospitals stop. You are directly in front of the college.

MAP


Massachusetts Institute of Technology
Cambridge
Charles River
Storrow Drive
Beacon Street
Commonwealth Avenue
Copley Square
exit 21
Memorial Drive
Massachusetts Turnpike
Prudential Center
Huntington Avenue
Massachusetts Avenue
Kenmore Square
Boston University
Fenway Park
Back Bay Fens
Brookline Avenue
Boylston Street
Park Drive
Fenway
Northeastern University
Museum of Fine Arts
Ruggles
Emmanuel College
Simmons College
Riverway
Wentworth Institute
Longwood Avenue
Beth Israel Hospital
P
Massachusetts College of Art
Harvard Medical School
Brookline


Tetlow Street
North
Tower
Collins
Gym
MCA Parking
Louis Pasteur Avenue
Palace Road
Administration
Huntington Avenue
Ward Street
Kennedy
T
Smith Hall
Longwood Avenue
Longwood T Stop
E-Line & #39 Bus Stop



ACADEMIC POLICIES

UNDERGRADUATE PROGRAM

CREDIT AND EVALUATION SYSTEM

Course Load

For the BFA degree students complete a program of 132 credits distributed among studio foundation courses, major concentrations, critical studies, and studio electives.

All majors except Art Education and Art History include the following distribution of courses: 18 credits in Studio Foundation, 45 credits in Critical Studies, 39 credits in the concentration, and 30 credits in electives. (In Design, Art History, and Art Education, electives must be studio courses; in Fine Arts and Media areas, electives can be studio and up to 9 credits of Critical Studies.)

To graduate in eight semesters (4 years), undergraduate students must pass a normal full-time load of 33 credits per academic year. Students who take at least 12 credits per semester are considered full-time. Part-time students take less then 12 credits per semester. Permission of the Associate Dean of Academic Affairs is required for undergraduates to take more than 18 credits in one semester.

Continuous Registration

Students are required to register each semester until all degree requirements are fulfilled. Unless granted an official leave of absence, a student who does not officially register for a semester is considered to have withdrawn from the college.

Credit Hour Ratio

Critical Studies and Art Education courses use the standard Carnegie Unit in measuring credit for a course: 12 to 15 classroom hours equal one semester credit. For example, a 3 credit Critical Studies course meets for 3 hours a week over 15 weeks for a total of 45 classroom hours.

Studio courses have a higher ratio of classroom hours to credit. Studio courses earning 3 credits meet for 4 1/2 hours a week of faculty contact time over 15 weeks for 67 1/2 classroom hours. Studio Foundation courses have an additional 4 1/2 hours per week of available studio time per 3 credit course. Because of the special emphasis for drawing, the credit/hour ratio for the required Studio Foundation drawing class is 2 class hours to 1 credit. All Studio Foundation students have access to open studios to complete their studio projects.

Grading System

The college has a dual grading system for the BFA program. All freshmen courses are pass/no credit. Beyond the freshman year, some departments give letter grades; other departments, pass/no credit, depending on which system, in the view of the faculty of each department, best serves their goals. (No D grades are given in the letter grade system; a student must get a C to pass.)

Departments with Letter Grades (A, A-, B+, B, B-, C+, C, F):
Critical Studies
Art Education
Communication Design
Environmental Design

Departments with Pass/No Credit:
Fine Arts 3-D
Fine Arts 2-D
Media and Performing Arts

Grade Interpretation:
A – Superior work
B – Good work
C – Adequate work
F – Failure
P — Pass: The designation signifying successful completion of the course requirements.
INC – Incomplete: A temporary designation indicating that at least 80% of the course requirements have been met and that the remaining course requirements are expected to be completed, and a permanent designation issued, by the subsequent mid-semester. The student is responsible for having a Missing Grade/Change of Grade form completed and filed with the registrar
W – Withdrawal: Signifies that the student withdrew from the course before mid-semester. This designation appears on the student's evaluation report at the end of the semester, but is not recorded on his/her permanent transcript.
NC – No Credit: Signifies that a student's work was not acceptable in the course and therefore credit cannot be granted. NC grades earned in the freshman year are recorded on the permanent transcript; for other departments these designations appear on the student's evaluation report at the end of the semester, but are not recorded on the permanent transcript. If a NC is received in a required course, the course must be re-taken and passed.
H – Honors: Signifies exceptional work in an individual course in both the pass/no credit and letter grade systems, on the recommendation of the instructor. In the letter grade system, H is a designation higher than A.

Clarification: Students may request written explanations of any of the above designations.

Review Board Evaluations

Beginning in the sophomore year, a student's work is reviewed by a board of faculty and visiting critics, selected by students and their instructors. Review boards bring objective professional analysis to bear upon a student's evolving body of work and a fresh point of view to the continuing evaluation of students by their faculty. Review boards are one of the more important elements of education at the college because they enhance the student's understanding of what he or she is creating, and, perhaps more importantly, they offer the experience of having one's work judged publicly.

MAJORS / CONCENTRATIONS

The Massachusetts College of Art grants four majors: Art History, Art Education, Design, and Fine Arts; and offers nineteen concentrations within these major areas: Art History, Art Education Certificate, Studio, or Museum, Graphic Design, Illustration, Architectural Design, Industrial Design, Fashion Design, Ceramics, Fibers, Glass, Metals, Sculpture, Painting, Printmaking, Filmmaking, Photography, and Studio for Interrelated Media.

Dual Concentrations

A dual concentration requires fulfilling the concentration requirements of two concentrations either within one department or two departments.

Open Concentrations

An open concentration is for the exceptional student with a clear sense of direction. The student must complete three semesters of a concentration, then write a detailed proposal, including curriculum outline, which must be approved by the advisor, the chairperson of the student's current concentration, and by the Associate Dean of Academic Affairs.

Change of Major/Concentration

Students who wish to change their major must complete a change of major form (available in the Registrar's Office). This form requires signatures from the student's faculty advisor, the department chair of their declared major, and the Associate Dean of Academic Affairs. Additional time of study may be required to fulfill graduation requirements in the new major.

LEAVE OF ABSENCE, WITHDRAWAL, RE-ADMISSION

Leave of Absence

A student, not on academic or disciplinary probation, who wishes to be away from the college may take a leave of absence for a semester or a full academic year. Students who wish to take a leave of absence must meet with the Associate Dean of Academic Affairs and complete a form to be on file in the Registrar's Office. Students may not apply for a leave of absence for the current semester after mid-semester except in cases of hardship as determined by the Associate Dean of Academic Affairs.

Students wishing to return to the college must fill out a Return from Leave of Absence form not later than 30 days prior to the first day of classes for which they wish to return. However, in order to insure classes for the next semester, returning students are advised to attend registration.

The college reserves the right to approve return from a medical leave of absence, contingent upon additional information such as evidence of satisfactory physical and mental health or a personal interview to determine the student's ability to meet the institution's academic standards. Students requesting a medical leave of absence must meet with the Associate Dean of Student Affairs.

Students attending another school through the Mobility Program, or another college with departmental and academic affairs permission do not need to file a Leave of Absence form. However, these students must register for a pre-assigned code indicating such approved alternative study.

Withdrawal

Students who wish to withdraw permanently from the college must complete an official withdrawal form. Students who are not registered and did not complete a leave of absence form by the end of the Add/Drop period are considered to have withdrawn from the school.

Re-admission

Students who withdrew from the college and wish to be considered for re-admission must meet the same application requirements and deadlines and are reviewed in the same schedule as new transfer applicants.

Students who are re-admitted may re-enter with the same credit accumulation as when they withdrew; however, they must meet current requirements for graduation. Upon special approval of the Associate Dean of Academic Affairs and the chair of the department in which the student is majoring, additional transfer credit may be approved. Under no circumstances is the final year of residency waived.

Students dismissed for academic reasons may, after a minimum of one year, petition the Associate Dean of Academic Affairs for re-admission.

Students dismissed for disciplinary reasons may, after a minimum of one year, petition the Vice President of Student Affairs for re-admission.

ACADEMIC STANDING

Academic Progress

Students in danger of not passing a course at mid-semester, receive mid-semester warnings to alert them of this possibility. Students are advised to seek assistance from their faculty advisor and/or the Associate Dean of Academic Affairs.

Students who complete less than 2/3 of credits attempted in a semester are placed on Academic Notice and are advised of this status in a letter from the Associate Dean of Academic Affairs. Only courses receiving a passing grade are considered completed. Grades of Incomplete, No Credit, and F (Failure) designate courses which are not completed. Academic notice status is removed when a student successfully completes 2/3 of the credits attempted the following semester.

Students who receive two consecutive semesters of academic notice are placed on Academic Probation and advised of this status in a letter from the Associate Dean of Academic Affairs. Students must make an appointment with the assistant dean before registration to discuss the process for removal of probationary status. Students on academic probation must pass 2/3 of the credits attempted in the following semester.

If a student on probation fails to successfully complete 2/3 of the credits attempted in the next semester, the student is subject to Academic Dismissal. The Associate Dean of Academic Affairs meets with the student to discuss dismissal. Students who wish to appeal a dismissal can do so through the Associate Dean of Academic Affairs within six weeks from the date of dismissal. A student's appeal is reviewed by a committee whose decision is final.

Departmental Dismissal

All departments have internal standards for academic dismissal from a major/concentration; as listed below:

Art Education
Art Education majors must earn a B- or better grade in each art education course as a prerequisite for AE302 Methods Lab (Saturday Studios). A B- in Methods Lab is required in order to student teach. Students may repeat Methods Lab once if they fail to earn a B-; students failing Methods Lab the second time are subject to dismissal from the department.

Art History
An Art History major should maintain a minimum B- average in the major. A student who falls below this average is considered for dismissal from the major.

Communication Design
A student whose work remains poor after two mid-semester reviews and whose average is below B- in the major is considered for dismissal from the department.

Every consideration is given to special personal circumstances hampering the progress of a student. A student may be advised, after reviews, to repeat a semester, repeat a year, change major, or take supporting courses. In all cases faculty advising focuses on action that can best help the student graduate with a good standard of work.

A student who has been dropped from the department for poor performance can reapply with an improved portfolio. If the portfolio and discussion with the student demonstrates ability and commitment, the student may be re-admitted to the major.

Environmental Design
A student whose work remains poor after two mid-semester reviews, and whose average is below C in the major is considered for dismissal from the department.

Every consideration is given to special personal circumstances hampering the progress of a student. A student may be advised, after reviews, to repeat a semester, repeat a year, change major, or take supporting courses. In all cases faculty advising focuses on action that can best help the student graduate with a good standard of work.

A student who has been dropped from the department for poor performance can reapply with an improved portfolio. If the portfolio and discussion with the student demonstrates ability and commitment, the student may be re-admitted to the major.

Fine Arts 2D
Any Fine Arts 2D student who receives more than one no credit in major courses in any semester or two no credit grades for the same course (fine arts elective or major requirement that is repeated) is considered for dismissal from the department. Such students meet with their advisor and the department chair to review the situation. The advisor, along with department chair, determines whether the student may be allowed to continue on probation or is dismissed from the department.

Fine Arts 3D
Any Fine Arts 3D student who receives one no credit in a FA3D department required course in any semester, or two no-credit grades for the same FA3D department required course (repeated) is placed on probation in the department. Such students meet with their advisor and the department chair to review the probational situation. If the student fails another required FA3D course while on probation, the advisor, along with the department chair, may then determine whether the student may be allowed to continue on probation or be dismissed from the department.

Media and Performing Arts
If a student is judged by a faculty member to be continually working below the expected level, he or she is asked to leave the department. Students are warned verbally and in the form of a letter; students are informed of dismissal verbally and in the form of a letter. Readmittance after dismissal is left to the discretion of the faculty member.

Students are informed of Departmental Probation by written notice presented during a meeting with appropriate faculty members and the department chair. This meeting takes place the first week of the semester. The Associate Dean of Academic Affairs is notified at that time of the student's probation, and is provided with all pertinent information by the department.

Students on departmental probation are notified in person by appropriate faculty and department chair, either of recommendation for Departmental Dismissal or lifting of departmental probation. This notice is given immediately following the student's end of semester review. At this point, the recommendation for departmental dismissal is forwarded to the Associate Dean of Academic Affairs, who reviews the evidence for dismissal and, in writing, notifies the student of the decision.

Students dismissed from a department have the right to appeal through the office of the Vice President for Academic Affairs. Students who have been dismissed from two departments are subject to academic dismissal from the school.

GRADUATION

Graduation Policy

Students need to complete 132 credits for the BFA program. Each chosen concentration has specific department requirements that must be met. (See each department/concentration description in the catalog.)

Students who have completed the 132 credits and met all department requirements by the end of the spring semester participate in the commencement ceremony. Diplomas are mailed from the Registrar's Office in June.

Students who are 3 or 6 credits short of completing graduation requirements after spring semester may participate in the commencement ceremony only if these courses are not in their major concentration. The remaining course(s) must be completed during the summer or the next semester that course is taught. Students who are short credits by graduation receive their diplomas the following spring. However, their transcripts confirm graduation status when the missing course is completed.

Departmental Honors

Students whose work is judged exceptional in their major department are awarded departmental donors at graduation.

Graduation with Distinction

The highest honor which the college confers upon its graduates is Graduation with Distinction, representing outstanding achievement in course work across all departments. Students nominated must have received at least four honor grades, prior to the final semester, one of which must be in a Critical Studies course and must receive departmental honors.

TRANSFER CREDIT

The maximum number of transfer credits accepted by the college toward the BFA degree is 78: 45 maximum in the studio areas and 33 maximum in Critical Studies.

Students must have received a grade of C or better in courses acceptable for transfer. Courses taken through the college's Continuing Education Program prior to admission are subject to transfer credit review and restrictions.

Studio Transfer Credit

Students accepted to the Massachusetts College of Art are placed in studio courses based on the strength of their application portfolio. The number of possible transfer credits does not necessarily determine a student's class level.

Studio courses not used to fulfill specific departmental requirements are evaluated for elective credits based on the level of acceptance and faculty recommendations.

Liberal Arts Transfer Credit

Transfer academic credits are determined by the Critical Studies-department chair and are commensurate with the level the student has reached at the previous college:

Completion of freshman year:	15 credits
Completion of 3 semesters:	18 credits
Completion of 4 semesters:	24 credits
Completion of 5 semesters:	27 credits
Completion of 3 or more years:	33 credits

Portfolio Credits

A maximum of 15 portfolio credits may be granted for exceptional experience outside the classroom as evidenced by portfolio or resume. Credits granted for portfolio are included in the 45-credit-maximum studio-transfer allotment.

Transfer Credit for Enrolled Students

An enrolled student who wishes to take courses at other institutions or through the Program of Professional and Continuing Education as part of their degree program must gain prior approval from the appropriate department chair.

College Board Advanced Placement Program

A student who has received a score of 4 or 5 in the Advanced Placement examinations may receive transfer credit for an appropriate course. A score of 3 exempts the student from an equivalent course but does not grant credit; students must take another course in that area to fulfill distribution requirements.

LEARNING DISABILITIES PROCEDURES

The Massachusetts College of Art recognizes federal mandate 504 which guarantees educational rights for the learning disabled.

Only students who have been professionally diagnosed as having learning disabilities through an established Individual Educational Plan (IEP) from high school or through a professional diagnosis will be eligible for supportive services to complete their courses successfully at the Massachusetts College of Art. Undiagnosed learning disabled students must take the initiative in seeking professional diagnosis. Information on centers for diagnosing learning disability can be found in the Office of Academic Advising. Students are strongly advised to complete diagnostic procedures before courses begin in order to be properly prepared for class.

Students who have been professionally diagnosed and documented for learning disability may then request assistance from the Associate Dean of Academic Affairs who will set up meetings with the faculty of the student's courses in order to arrange the proper learning procedures for that student. Students should take the initiative to meet with instructors before or at the beginning of the semester. Learning procedures available to professionally-diagnosed learning- disabled students may include the following: reduced course load; untimed testing; oral testing; taking exams on word processors; tape-recording lectures; note-takers; readers; subjective/objective testing adjustment; deadline flexibility.

Appropriate procedures for each such student are determined with the participation of the instructor and the recommendation from the diagnostic report. In the event of disagreement between instructor and student, the issue should be referred to the Vice President for Academic Affairs for resolution.

REGULATIONS

Each student enrolled at the Massachusetts College of Art is subject to certain rules and regulations as stated in the Student Handbook and handbooks published for the graduate programs. These handbooks are distributed to students at the beginning of each academic year.

ART EDUCATION GRADUATE PROGRAMS

GRADING SYSTEM

The Art Education department uses a standard letter grading system of A,B,C or No Credit. Students who have completed 80% of their course work may request an incomplete and must resolve all incompletes by the middle of the following semester, unless an extension is granted in writing by the professor.

Registration

Art Education graduate students must register on a continuing basis for the fall and spring semesters of each academic year until they complete the program, unless granted a formal leave-of-absence. MSAE track I students who have completed all of the requirements for their degree except the thesis are expected to register on a continuing student basis until the thesis is completed and reviewed.

LEAVE-OF-ABSENCE, WITHDRAWAL, RE-ADMISSION

The graduate program adheres to general college policies regarding leave of absence, withdrawal, and re-admission. Graduate students requesting such actions should obtain the appropriate forms from the office of the Graduate Dean. Art Education graduate and certificate students are limited to two leaves-of-absence during their course of studies.

Unless granted an official leave-of-absence, a student who fails to register is considered to have withdrawn from the program. If the student leaves the college within a term, he or she must withdraw formally to receive any applicable refund and to avoid the posting of no-credit grades on the records. A student who is on leave-of-absence or who has withdrawn from the program is not entitled to the use of the library, studio space, other college facilities, or to faculty time.

ACADEMIC STANDING

A student must make satisfactory or reasonable progress toward completion of a degree or certificate program within the maximum time allotted for that program: MSAE - 5 years, Teacher Certification - 3 years. These time limits may be extended only on petition to the department and Graduate Dean. An approved leave of absence extends the maximum time for a period equivalent to the leave.

Academic Standing in the MSAE Program

A student in the MSAE program is expected to earn evaluations of B or better in all course work. A student who receives a grade in any course of B- or lower is placed on academic warning. Any student who receives an academic warning in any two semesters is subject to review for academic dismissal by the department and the Graduate Dean.

Students may repeat a course in which they received an unsatisfactory evaluation only once. All core course work in the program must be satisfactorily completed before the student becomes eligible to take the comprehensive exam.

MSAE research students must exhibit writing proficiency before beginning thesis work. Students may be required to successfully complete an approved writing course before beginning work on the thesis.

Academic Standing in the Teacher Certification Program

Students in the Teacher Certification Program are expected to maintain a grade average of B or better; students whose grade average falls below a B in any one semester, or who receive a B- or lower in any course, receive an academic warning. Students who receive academic warnings in any two semesters are subject to review for academic dismissal.

A student receiving an unsatisfactory evaluation in any course may repeat that course only once.

All pre-requisite courses must be satisfactorily completed before the student can register for Methods Lab. Prior to registering for this course, the student's records are reviewed by department faculty according to State Department of Education standards 1-5. Students considered deficient in the required studio competencies may be advised to register for course work in excess of the necessary program credits in order to qualify for entrance into the Methods Lab course and student teaching.

Students must receive an evaluation of B or better in the Methods Lab course in order to receive a student teaching assignment and complete the program.

Mid-Semester Warning

A mid-semester warning alerts the student and advisor that the student appears to be having difficulty with the course and may not pass.

Academic Probation

A student who is not achieving a consistent level of professional development in the program is snbject to review for academic dismissal by the department and the Graduate Dean.

Any student who receives an NC evaluation in any course is placed on academic probation. Students who receive one or more NC evaluations in any two semesters are reviewed for academic dismissal.

Any student who is placed on probation or who is being considered for academic dismissal is notified in writing by the dean. Every effort is made to help the student resume satisfactory progress in the program.

Right of Appeal

Any student who wishes to appeal an academic decision of dismissal may request a hearing by writing to the Graduate Dean.

TRANSFER CREDIT

A maximum of 6 graduate credits earned prior to matriculation may be transferred toward Art Education core courses. Students transferring with MFA degrees earned within the past five years may be granted up to 12 transfer credits toward the studio component of the MSAE track II. Students transferring from MassArt's Teacher Certification program to the MSAE may apply up to 15 credits of core requirements toward the MSAE degree. In all cases, transfer credit must be approved by the program advisor and the Graduate Dean.

THE MFA PROGRAM

CREDIT AND EVALUATION

Course Load

Students in the MFA program are expected to fulfill a two year residency, to attend two years full-time to complete the program.

The normal full-time graduate load is 30 credits per academic year, 15 credits per semester. A minimum of 12 credits a semester is considered full-time. Some students carry 12 credits during each semester of the two year residency and register for electives during the summer sessions immediately before and between the two academic years of formal residency.

Graduate students should not carry more than the normal 15 credit full-time load.

A student may drop below the 12-15 credit full-time load and extend the program beyond the two year residency with the approval of the Graduate Dean and the department.

Continuing Registration

Unless granted a formal leave-of-absence, MFA students register on a continuing basis for the fall and spring semesters of each academic year until the program is completed. Students must register for a minimum of six credits in the studio major in each semester until the thesis is completed in order to receive studio space in the program. Major studio credits beyond the twenty-four required.for the degree are in excess of the sixty credits required to complete the program.

A student who has completed the requirements for the major studio including the thesis, and has only elective courses to complete, need not register for the major studio, but will not be assigned studio space.

Evaluation

Informal reviews of student work occur throughout each semester. Course credit at the end of each semester is granted by the appropriate course instructors and the MFA studio advisors. Credit for major projects is based on recommendations by review boards conducted at the end of each semester by advisors, departmental faculty, and invited outside professionals.

GRADING SYSTEM

The MFA Program uses a pass/no credit grading system, as follows:

P – Pass: The designation signifying successful completion of the course requirements.
INC – Incomplete: A temporary designation meaning all course requirements are expected be met by the subsequent mid-semester. If the student does not resolve the incomplete or request an extension from the professor in writing by the subsequent mid-semester, the incomplete reverts to a no credit
W – Withdrawal: Signifies that the student withdrew from the course before mid-semester. This designation appears on the student's evaluation report at the end of the semester, but is not recorded on the permanent record.
NC – No Credit: Signifies that the student's work was not acceptable in the course and therefore credit cannot be granted.

The designations of "INC", "NC", and "W" remain on the student's transcript while he/she is in the program, but do not appear on the final transcript after the degree is awarded.

Although the undergraduate Critical Studies, Design, and Art Education departments use letter grades, MFA students are evaluated in these courses according to the pass/no credit system, in order to maintain consistent evaluation.

LEAVE-OF-ABSENCE, WITHDRAWAL, RE-ADMISSION

The MFA program adheres to general college policies regarding leave-of-absence, withdrawal, and re-admission. Graduate students requesting such actions should obtain the appropriate forms from the office of the Graduate Dean.

Unless granted an official leave-of-absence, a student who fails to register is considered to have withdrawn from

the program. A student leaving the college within a term, must withdraw formally to receive any applicable refund and to avoid the posting of no credit grades on the records. A student who is on leave-of-absence or has withdrawn from the program is not entitled to use of the library, studio space, other college facilities, or to faculty time.

ACADEMIC STANDING

Academic Good Standing

Students are expected to receive an evaluation of P (Pass) in all courses, representing the review committee's recognition of professional achievement in the major field.

A student must make satisfactory or reasonable progress toward completion of a degree program within the four year time allotted to the MFA. The time limit may be extended only on petition to the department and the Graduate Dean. An approved leave of absence extends the maximum time for a period equivalent to the leave.

Mid-Semester Warning

A mid-semester warning alerts the student and advisor that the student appears to be having difficulty with course and may earn a NC grade.

Academic Probation

A student who is not achieving a consistent level of professional development in the program is subject to review for academic dismissal by the department and the Graduate Dean.

Any student who receives an NC evaluation in any course is placed on academic probation. Students who receive one or more NC evaluations in any two semesters are reviewed for academic dismissal.

Any student who is placed on probation or who is being considered for academic dismissal is notified in writing by the dean. Every effort is made to help the student resume satisfactory progress in the program.

TRANSFER CREDIT

Transfer credit to the MFA program is limited to 6 credits. To be transferable, courses must have been taken at the graduate level and must carry a grade of B or better.

MFA transfer credit may not be granted for: credits already applied to another degree, foreign language study, work in non-accredited institutions, or work done out-of-residence during the program except with the prior approval of the advisor and Graduate Dean.

All recommendations for transfer credit must be reviewed for final decision by the Graduate Dean.

GRADUATION

All requirements of the MFA Program must be completed, including the thesis exhibition or project and the documentation of the thesis, in order for a student to participate in graduation and receive a diploma.

ADMINISTRATION

Massachusetts College of Art Administration
William F. O'Neil, Ed.D., President
Betty Buchsbaum, Ph.D., Senior Vice President for Academic Affairs
Paul McCaffrey, M.S.W., Vice President for Student Affairs
Mary Spolidoro, M.P.A., Vice President for Administration and Finance
Patricia Doran, M.B.A., Dean of Graduate and Continuing Education

Academic Affairs
Nancy Aleo, M.F.A., Associate Dean
Cynthia Goodhue, B.F.A., Staff Assistant
Elizabeth Mackie, B.A., Staff Assistant

Administrative Services
Richard Aronowitz, M.S., Director
David P. Wilcox, Staff Associate/Purchasing

Admissions and Retention
Kay Ransdell, B.A., Associate Dean for Admissions and Retention
Sandra Butler, B.F.A., Admissions & Retention Coordinator
Paula Gauthier, B.F.A., Admissions & Retention Coordinator
Graeme Griffith, B.F.A., Admissions & Retention Coordinator
Lydia Polanco-Pena, B.S., Manager of Admissions Operations

Affirmative Action
TBA, Director/ Counselor

Alumni Affairs and Development
Elise Mannella, M.F.A., Director
Mary Gagliano, Associate Director

Audio/Visual
Robert Hilpert, Assistant Director

Career Resources
Margaret Johnson, M.A.(Scotland), Director
Roberta Fifield, M.Ed., M.S.W., Staff Assistant

Computer Arts Learning Center
Hubert F. Hohn, Director
Neil Leonard, B.M., Assistant Director
Dianne Roman, M.F.A., Staff Assistant

Computer Services
Laura Chmielecki, B.S., Director
Laurence LeWinter, Assistant Director

Exhibitions
Jeffrey A. Keough, diploma, 5th year certificate, Director

Facilities
Richard M. McDermott, Director

Financial Aid
Ken Berryhill, M.Ed., Director
Maureen Green-Stevens, M.S., Assistant Director

Fiscal Affairs
Donald Arpino, B.S., Director
Jean Inglis, B.A., Chief Accountant
Jacquita Johnson, B.A., Bursar

Health Services
Brenda Sullivan, R.N.C., F.N.P., Director

Housing
TBA, Director

Library
George R. Morgan, B.A., M.L.S., Director
Mary Curtin-Stevenson, B.A., M.L.S., Librarian
John Keating, M.L.S., Associate Librarian
Margot Isabelle, M.L.S., Associate Librarian
Mary Van Winkle, M.L.S., Associate Librarian

Office of Programs and Conferences
James Williams, M.F.A., Director

Program of Graduate and Continuing Education
Susan Lane, Ed.D., Associate Dean
Virginia Ilfeld, Coordinator
James Cole, Business Manager
Susan Geller, B.A., Publications and Marketing Coordinator
Elizabeth Weinstein, B.A., Staff Assistant

Personnel
Jeanne M. Regan, Director
Deborah M. Keyes, B.A., Assistant Director

President's Office
Diane Hayes, A.A., Secretary to the Board of Trustees

Public Safety
Harold J. Aziz, B.A., Chief of Campus Police

Special Projects, Archives
Paul Dobbs, B.A., Director

Student Affairs
Gail Hinand, Ed.D., Associate Dean and Director of Counseling

Student Activities
Elizabeth Thornton, B.F.A., Director

Student Center
Tracy Dorfman, B.F.A., Coordinator

Student Records and Registrar
TBA, Director

Visiting Artists
Michele Furst, M.L.S., Director

COMMONWEALTH OF MASSACHUSETTS HIGHER EDUCATION COORDINATING COUNCIL

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FACULTY

STUDIO FOUNDATION DEPARTMENT

Chair: Nancy A. Cusack Professor of Studio Foundation: A.B., Boston College; M.Ed., Lesley College; studio preparations: School of the Museum of Fine Arts, Rhode Island School of Design; one-person show, Monhegan Gallery; group shows, Symphony Hall; Tufts New England Medical Center commissions and purchase; Museum of Modern Art, guest lecturer & in-house workshops.

Sarah Bapst Associate Professor of Studio Foundation: B.A., Indiana University; M.F.A., Cranbrook Academy of Art; painting fellowship recipient, The Artists Foundation; Artist-in-Residence of Massachusetts; National Endownment for the Arts fellowship.

Bill Brant Professor of Studio Foundation: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University; paintings exhibited in shows; held in private collections; reviewed manuscripts on studio theory for publishers; current work includes computer images for magazines, brochures, and product releases.

Richard Brown Associate Professor of Studio Foundation: B.F.A., University of Georgia; M.F.A., Washington University; M.Arch., Harvard University; Ford Foundation Grant, Ohio Arts Council, "Aid to Individual Artists"; Mass Council Finalist Award; National Endowment for the Arts grant for installation at the DeCordova Museum and Sculpture Park; Group Leader, MassArt Mexico/Maya Expedition; exhibits locally, nationally, and internationally.

Tom Dempsey Visiting Lecturer: B.F.A., M.F.A., Massachusetts College of Art; director & faculty, International Summer Studio Porgram, Skopelos, Greece.

Irene N. Friedman Instructor of Studio Foundation: B.S. in Industrial Design, University of Michigan; industrial design consultant; furniture design.

Wladzia McCarthy Visiting Lecturer: B.S., Tufts University; M.F.A., Yale University.

Benjamin Peterson Assistant Professor of Studio Foundation: A.B., University of North Carolina; M.F.A., Hartford Art School , University of Hartford.

Nancy Seymour Visiting Lecturer: A.B., Wellesley College; Maryland Institute, College of Art; M.F.A., Massachusetts College of Art.

CRITICAL STUDIES DEPARTMENT

Chair:Virginia M. Allen Professor of Art History: A.B., Mount Holyoke College; M.A., University of Pittsburgh; Ph.D., Boston University; author of The Femme Fatale ; articles in The Art Bulletin, The Feminist Art Journal; National Endowment for the Humanities grant recipient; regional solo and group exhibitions

John Baker Professor of Art History: A.B., Clark University; A.M., Ph.D., Brown University; author of Henry Lee McFee and Formalist Realism in American Still Life: 1923-1936; O. Louis Gugliemi: A Retrospective Exhibition, Whitney Museum; exhibitions: Marisa del Re Gallery, New York.

Bennett S. Blum Associate Professor of Math/Science: B.S., Rensselaer Polytechnical Institute; M.A., Ph.D., Brandeis University; Dissertation: "Quantization of the Klein - Gordon Field in Spherically Symmetric Einstein Space Times"; recent paper, "Scalar Correspondence with the Overtone Series," delivered to the Acoustical Societies of America and Japan; musical performances (flute, percussion, vocal): Jordan Hall, Sanders Theatre, Boston Arts Festival.

Athanasios Boulukos Professor of English: A.B., Harvard College; Ph.D. Boston University; National Endowment for the Humanities Summer Seminar; Poetry finalist, Artists' Foundation.

Johanna Branson Professor of Art History: A.B., Wellesley College; M.A., Ph.D., Brown University; curator of Seeing Through "Paradise:" Artists of the Terezin Concentration Camp, an internationally touring exhibit of drawings from Prague; curator of Use and Desire, art about the land, made in the Southwestern U.S.; member of Danforth Associates, honorary teaching fellowship.

Joshua Cohen Visiting Lecturer in English: B.A., Haverford College; M.A., Boston University; Ph.D., candidate, Boston University; conference paper: "Tainted Greatness: Anti-semitism, Prejudice, and Cultural Heros" appears in a collection published by the University Press.

Walter Compton Professor of Art History: B.A., Northwestern University; M.A., Harvard University; dissertation: "Picasso, Origins and Artistic Freedom, 1881-1907"; painting exhibitions, Thompson Gallery; Boston City Hall; colloquium lecture: "Photography and The 'Art' of Art History".

Deborah DeNicola Visiting Lecturer in English: B.A., Rosemont College; M.F.A., Vermont College; winner of The Embers Magazine Poetry Competition; chapter in Rainmakers ; work has appeared in North America Review, Antioch, A (Appalachee Quarterly), Cimarren Review, and Fiction International.

Elizabeth Galloway Associate Professor of English: B.A., M.A., Vanderbilt University; Ph.D., Boston University; National Endowment for the Humanities Summer Grant; published poet; presented papers at Susquehanna Women, The Arts & Society Conference, and New England Women's Studies Conference on Violence; author of "Ritual for Dead Land: A Mourning for Land Contaminated by Radioactive Waste", Sing Heavenly Muse.

Robert Gerst Professor of Literature and Film: B.A., Wesleyan University; M.A., University of Pennsylvania; Ph.D., State University of New York at Buffalo; film: The Downtown Swami's Children; fiction: Griggs in the House of Women, King Cock: A Tragi-Comedy.

Marjorie H. Hellerstein Professor of Humanities: B.A., M.A., University of Chicago; Ph.D., New York University; recent lectures: "One Autobiographer's Reality: Robbe-Grillet", Phenomenology and Aesthetics Conference; "La Belle Captive, Robbe-Grillet and Rene Magritte", Conference on the Fantastic (published in Analecta Husserliana , Vol.XXXII); "Obsessive Passion: a Structuring Motif in Flaubert's Writing", Interdisciplinary Nineteenth Centuries Studies (published in Analecta Husserliana , Vol.XXXIII); "Virginia Woolf's Modern Allegory - Between the Acts", World Phenomenology Institute; "Staying Alive in Terezin in 1942", World War II Conference, Siena College.

Calvin Hennig Visiting Lecturer in Art History: B.A., Doane College; M.A., Ph.D., Syracuse University; National Endowment for the Humanities fellowship recipient; Graduate Foreign Fellowship, Uffizi Gallery; author of numerous articles for museum publications, and biography of Boston-born artist James Fitzgerald.

Betty Hoskins Associate Professor of Science: B.A., Goucher College; M.A. Amherst College; Ph.D. Texas Woman's

University; Editorial Board, Journal of Medical Humanities and Bioethics, and Journal of Science Education and Technology , recent publications in ecofeminism and choices in reproductive technologies; author of "When Not to Choose" and chapters in "Test-Tube Women" and "Man-made Women"; Chair, Feminist Theology Awards Selection Committee, Unitarian Universalist Women's Federation.

Louise Kawada Assistant Professor of English: B.A., State University of New York; M.A., Ph.D., University of Chicago; publications include The Apocalypse Anthology; articles in the Walt Whitman Review and Papers on Language and Literature, and in essay collection Contemporary Lesbian Writers; Twentieth-Century Literature Criticism; and Sexual Practice/Textual Theory.

Michael Knoll Visiting Lecturer: B.A., University of Arizona; M.A., M.A.T., Boston University; recipient PEN International Award for poetry; Fellowship for fiction and poetry writing, Provincetown Fine Arts Center; published in Antaeus, Tri-Quarterly, American Poetry Review, Western Humanities Review, Georgia Review, and Rolling Stone.

Gretchen Duram Lipchitz Assistant Professor of Art History: B.A., Brown University; M.A., Stanford University; graphics and review published in Graphics News, Boston Computer Society; illustration with Camex-composed text, "Wind in the Willows" published in The River Reach.

Francine Koslow Miller Visiting Lecturer in Art History: B.A., Brandeis University; M.A., University of California; Ph.D., Boston University; area reviewer, Artforum; author of Henri Gaudier-Brzeska; curator "The New Transcendence: Spiritual Abstract Art".

Irene Portis-Winner Professor of Anthropology: B.A., Radcliffe College; M.A., Columbia University; Ph.D., University of North Carolina; Fulbright Lecturer in Semiotic Anthroplology, Bochum University, Germany; Visiting Professor of Anthropology, Charles University and Masaryk University, Czechoslovakia; recent publications "Research in Semiotics of Culture," Semiotic Web; "Towards a Synthetic View of the Aesthetic Function," Peirce and the Continental Tradition ; "Transnationals and the Human Sign," Proceedings, Conference on Culture and Evolution ; author of From Nature to Poetics: Semiotics of Culture ; Human Signs: Slovene Villagers in Ethnic Context ; research and lectures in Poland, Czechoslovakia, Yugoslavia, Hungary, and Russia.

Dorothy T. Scanlon Professor of History: A.B., A.M., University of Pennsylvania; A.M., Boston College; Ph.D. Boston University; Post-doctoral Visiting Fellow, Harvard University; author: Manual to Accompany Lewis Hanke, Latin America: A Historical Reader; Biographical History of Social Welfare in America .

Samuel Schlosberg Associate Professor of Social Science: B.A., Temple University; M.A., Boston University; President Faculty and Librarian Association.

Birgit Shell Assistant Professor of Art History: B.A., Universities of Munich and Rome; M.A., Ph.D., Harvard University.

Ellen R. Shapiro Assistant Professor of Art History: B.A., Brandeis University; M.A., M.Phil., Ph.D., Yale University; Rome Prize, American Academy in Rome; Fulbright Fellow; National Endowment for the Humanities, Graham and Kress Foundation grants; articles in Architectural Design, Oppositions, Journal of Architectural Education, Design Book Review ; dissertation: "Building under Mussolini."

Christopher Stribakos Assistant Professor of History: B.A., Boston University; M.A., Ph.D., Harvard University; dissertation: "Of Feasts Visible and Invisible: The Romantic Christianity of Chateaubriand and Novalis."

Margaret H. Turner Assistant Professor of Art History: A.B., Wellesley College; Ph.D., University of Rochester; recent article: "Style in Lapidary Technology: Identifying the Teotihuacan Lapidary Industry", Dumbarton Oaks Publications in Pre-Columbian Art.; Ongoing fieldwork in Teotihuacan, Mexico.

Jasminka Udovicki Associate Professor of Social Science: B.A., University of Belgrade, Yugoslavia; Ph.D., Brandeis University; Wien Scholarship; Fulbright Grant; Professional Development Grant.

ART EDUCATION DEPARTMENT

Chair: Christy Park Professor of Art Education: M.F.A., Ph.D., Ohio State University; Exhibitions: Massachusetts College of Art, North Hall Gallery; 55 Mercer St. Gallery, New York; author of "Art Education Texts from a Feminist Perspective", "Conversational Aesthetics", "The Nude: A Feminist View."

Claudine Bing Professor of Art Education: B.A., Mount Holyoke College; M.A., Teacher's College, Columbia University; paintings in the collections of the DeCordova and Dana Museum, Tufts New England Medical Center; curator: Artists at Work; The Creative Process Made Visible, Newton Arts Center; solo exhibition: Massachusetts College of Art.

Abigail Housen Professor of Art Education: A.B., Wellesley College; Ed.M., C.A.S., Ed.D., Harvard Graduate School of Education; specializes in the psychology of the viewer; researches and writes on aesthetic development and museum education and is currently working on audience studies and curriculum development for the Museum of Modern Art.

Trintje Jansen Associate Professor of Art Education: B.F.A., Boston University; M.Ed., Antioch University; one person show of clay reliefs at Celia Hubbard Gallery; clay relief work at Chase Gallery, Newbury St; Gallery Director & Education Director, Project Art Center; article, "Islands of Clay" in Art Education Here .

Maureen O. Kelly Assistant Professor of Art Education: B.A., Regis College; M.Ed., Lesley College; art education and art therapy K-12 , public and private schools; "Proposal Development & Grant Management of Art Therapy Programs"; Crayola Dreammakers National Exhibition; Artreach I, statewide K-12 practitioner exhibition.

Diana Korzenik Professor of Art Education: B.A., Oberlin College; Ed.M., Ed.D., Harvard Graduate School of Education; author of Drawn to Art: A Nineteenth Century American Dream , Boston Globe L.L. Winship Book Award; chapters in: Framing the Past: Essays on Art Education , National Art Education Association; History of Art & Design Education , National Society for Education in Art and Design; Educational Legacy of Romanticism ; Pilgrims and Pioneers: New England Women in th Arts ; Art-Making and Education ; curator, exhibitions on 19th century art at University of New Hampshire, Manchester Historical Association, Fruitlands Museum; advisor in American Art Education, American Antiquarian Society; Boston's Pro-Arts Service in The Arts Award.

Mary Ann Oldfield Assistant Professor of Art Education: B.S., Pennsylvania State University; M.S., Massachusetts College of Art; Art Educator 7-12, Boston Public Schools; Cooperating teacher; Student teacher supervisor; Polaroid Foundation grants; Polaroid Curriculum consultant; Emergency School Aid Acts Grants; Crayola Dreammakers National Exhibition; Artreach I, statewide k-12 practitioner exhibition.

COMMUNICATION DESIGN DEPARTMENT

Chair: Marilyn P. Gabarro Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.F.A., School of the Museum of Fine Arts and Tufts University; Board of Directors, Graphic Design Educators Association, American Institute of Graphic Arts; awards: Art Directors Club of Boston, Hatch Awards; publication in Print Magazine, Graphis, CA .

Steven Belcher Visiting Lecturer: School of the Worcester Art Museum; M.F.A., School of the Art Institute of Chicago.

Linda Bourke Assistant Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University; Design Director - Sojourner, The Women's Forum; author/illustrator - Eye Spy, A Mysterious Alphabet.

Thomas Briggs Assistant Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.F.A., Rochester Institute of Technology; Award of Excellence, American Institute of Graphic Arts; awards: Art Director's Club of Boston and Creative Club of Boston; published work included in (AIGA) Graphic Design USA.

Thomas M. Burke Professor of Graphic Design: B.F.A., Massachusetts College of Art; M.Ed., Boston State College; founder and former chairman, Abington Arts Council, Abington Greenwave Boosters; Board of Directors, Abington Citizen's Scholarship Foundation, Art School Associates, Inc., and Art School Associates Trust Fund; creative director, Burke Design Consultants.

Brian Callanan Visiting Lecturer in Illustration: B.F.A., Rhode Island School of Design; freelance illustrator and animator; awards: Society of Publication Designers; Boston Art Directors Club Award for Animation; Communication Arts Illustration Annual; Communication Arts Design Annual.

John Cataldo Professor of Design: B.S.Ed., Massachusetts College of Art; M.A., Ed.D., Columbia University; awards: American Institute of Graphic Arts; Art Directors Club of Boston Award; 26 films for NIT Images and Things; author of five books of graphic design and calligraphy; coordinator, M.F.A. Design Program.

Floyd Covert Professor of Design and Illustration: B.F.A., M.F.A., Syracuse University; design consultant, public and private sectors; commission: New York State Historical Landmark Series; illustrator for Special Children Workbook series; Guggenheim/Rockefeller grants.

Teresa Flavin Assistant Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University; freelance illustrator, clients include: Knopf Books for Young Readers, D.C. Heath, Houghton-Mifflin.

Al Gowan Professor of Design: B.A., University of Missouri; M.A., Goddard College; Coordinator, M.F.A. Design Program; author of articles for Print Magazine; author and designer, T.J. Lyons, A Biography and Critical Essay ; lecturer at Annual Design History Conference, New York.

Gail Greenwood Visiting Lecturer: B.F.A. Rhode Island School of Design; principal, Gail Greenwood Illustration; awards: Case Conference, Women's Ad Club of Rhode Island, Print Magazine Regional Design Annual.

Ronald Hayes Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., School of the Museum of Fine Arts and Tufts University; Ph.D., Donsbach University; painter and draftsman with 29 years of exhibitions; developer of initial acrylics and author of two books on acrylic methods.

Gunta Kaza Instructor: B.F.A., Center for Creative Studies, College of Art and Design; continued studies at Harvard University; principal, Kaza Design; awards: Society of Publication Designers, Society of Technical Communicators, Art Directors Club of Boston, Print Magazine.

Robert Lasater Visiting Lecturer in Design: B.F.A., Massachusetts College of Art; C.A.S., Harvard University; awards: Art Directors Club of Boston, Hatch Awards, Print Magazine, Design Annual; Society of Typographic Art "100 Show."

Carol O'Malia Visiting Lecturer: B.F.A., Rhode Island School of Design; exhibitions: Society of Publication Designers Show, NYC; RISD Alumni Show.

Elaine L. Pratt Visiting Lecturer: B.S., University of Cincinnati; awards: The Art Directors Club; Clio; Hatch; exhibitions: Mead Annual Report Show; AR 100 Show; AIB Gallery Show; art director and senior designer with Weymouth Design.

Elizabeth Resnick Assistant Professor of Graphic Design: B.F.A., Rhode Island School of Design; Graduate Study at the University of North Carolina; publication: Graphic Design: A Problem Solving Approach to Visual Communication ; active in AIGA/Boston, organizer of graphic design exhibitions and lectures; Type Directors Club Award.

Irena Roman Assistant Professor of Illustration: B.F.A., Massachusetts College of Art; M.F.A., Syracuse University; freelance illustrator; recipient of "Grumbacher Gold Medallion", and Silver Medal from Los Angeles Society of Illustrators.

Lisa Rosowsky Visiting Lecturer: B.A., Harvard University; M.F.A., Yale University; designer and illustrator; recipient of two Danforth teaching awards at Harvard University.

Tony Siracusa Visiting Lecturer: B.F.A., Massachusetts College of Art; B.S., Northeastern University; senior art director, Quinn & Johnson-Ingalls.

Bridget Snow Visiting Lecturer: B.F.A., Rhode Island School of Design; freelance art director and illustrator; awards: Creativity Magazine, Print Magazine, Design Annuals, and recipient of "Page One Awards."

Clifford Stoltze Visiting Lecturer: B.F.A., Southeastern Massachusetts University; awards: AIGA, the American Center for Design Award, Type Directors Club; founder, Clifford Stoltze Design.

ENVIRONMENTAL DESIGN DEPARTMENT

Chair: Margaret Hickey Professor of Architectural Design: B. of Arch., S.B. Mech. Eng., Massachusetts Institute of Technology; Registered Architect; Consultant Architect for City of Cambridge Community Development Department on low and moderate income housing programs; Cambridge Housing Authority Architect Review Board; exhibitions of computer graphic

work, Ball State University; Massachusetts College of Art Tower Gallery, Do-While Gallery; public lectures at M.I.T., Brandeis University Festival of Creative Arts.

Zulmira Almeida Assistant Professor of Fashion Design: B.F.A., Massachusetts College of Art.

Jack Carroll Visiting Lecturer: Certificate, Art School of Detroit; Certificate, Center for Creative Studies, Detroit; former manager, Industrial Design/Product Development Office, Data General Corp.; president, Carroll Design & Associates.

Robert S. Coppola Professor of Design: B.Arch., Catholic University of America; M.A., Cornell University; numerous publications; recent accomplishments: architecture and design commissions, software grants for CADD programs; delivered paper entitled, "Liberal Arts in the Studio, A to Z and Z to A" at the third annual School of Visual Arts Conference, New York.

Cathleen Damplo Visiting Lecturer: B.F.A., Massachusetts College of Art; typographer, WGBH Educational Foundation; freelance graphic designer and desktop publishing consultant.

Noelle Dye Visiting Lecturer: B.F.A., Massachusetts College of Art; awards: Creative Club of Boston, Art Director's Club of Boston; senior industrial designer with Design Continuum, Inc.

Olubukunola Esuruoso Instructor: B.A., Yale University; M.Arch., Harvard University; senior designer WGBH Educational Foundation; first place award, Prodogy Nova Features; Agakhan summer travel fellowship; special projects director, International Arts for Peace.

Carlos Fernandez Visiting Lecturer: M.Arch., Massachusetts Institute of Technology; B.S., Brown University; M.S., Columbia University.

Paul Hajian Assistant Professor of Architectural Design: B.S.A.D., M.Arch., Massachusetts Institute of Technology; Registered Architect, Peter Hajian Associates, Inc.; Cincinnati Housing Competition Awards Exhibition; Newton Historical Society: Rooms With A View; Boston Visitor Center Competition Exhibition; Boston Architectural Center Faculty Show; documentation of indigenous architecture published in Mimar and Places.

Jennifer Hall Assistant Professor: B.F.A., Kansas City Art Institute; S.M.Vis.S., Center for Advanced Visual Studies, Massachusetts Institute of Technology; director/owner, Do While Studio, Boston.

William Hannon Professor of Industrial Design: B.F.A., Massachusetts College of Art; M.S., University of Massachusetts/Boston; doctoral courses, University of Massachusetts/Amherst; founder and chairman, Design Management Institute; awards: Art Directors Club of Boston, Packaging Design Magazine, Industrial Design Magazine, Design in Steel, Product Engineering, Design in America, Medical Instrumentation Magazine; consultant to: Mansfield Scientific, MPV Industries, Omnilab, Inc.; contributing author, International Encyclopedia of Higher Education; principal, Keohan and Hannon Industrial Designers; IDSA, Fellow, Royal Society of Arts.

Louise Hara Visiting Lecturer: B.A., Williams College; M.Arch., Massachusetts Institute of Technology; architect: Brigham Women's Hospital; awards: Chandler Prize, Honckley Travelling Fellowship, AIA Scholarship; projects: Osaka aquarium, Tennessee aquarium, Gurney Mills, as senior architect at Cambridge Seven Associates.

David Hruby Visiting Lecturer: B.A., Earlham College; M.F.A., University of Illinois; owner, Hruby Design, design and dimensional illustration; affiliated with Donya Melanson Associates; awards: Art Directors Club of Boston, Society of Technical Communicators.

Richard Keohan Assistant Professor of Design: B.F.A., Rhode Island School of Design; work published in ID Magazine, Product Engineering; awards from IR/100 and Creative Club of Boston; holder of U.S. design and function patents; principal, Keohan and Hannon Industrial Designers.

Dorothy Simpson Krause Professor of Computer Graphics: B.A., Montevallo University; M.A., University of Alabama; D.Ed., Pennsylvania State University; Artist in Residence, Kodak Center for Creative Imaging; three solo and more than two dozen group exhibitions since 1990: A.I.R. Gallery, NYC; The Bunting Institute, Cambridge, MA; University of Maryland; VSW, Rochester Institute of Technology; Boston Center for the Arts; BVAU, Federal Reserve Bank, Boston; Women's Caucus for Art/Massachusetts Artists Foundation; Digital Equipment Corporation; Principal, Brickbottom Design Group.

Patricia A. Seitz Assistant Professor of Architectural Design: B.Arch., M.A., Washington University; M.Arch., Massachusetts Institute of Technology; registered architect, member NCARB; principal, Patricia Seitz Architects, Boston; Aga Khan Summer Travel Grant to Cordoba, Spain to research housing and public plazas; traveling exhibit, "Women in Architecture", sponsored by the Boston Society of Architects; exhibited projects: Quadrum Gallery, Chestnut Hill, MA; Barnard Building, Andover, MA; recent projects: the Learningsmith stores in Massachusetts, Virginia, Washington DC, and Maine.

Jean Shohan Professor of Fashion Design: B.F.A., Massachusetts College of Art; M.Ed., Tufts University; Costume Society of America; Fashion Group of Boston, Inc.; freelance fashion designer and consultant, Jeana Enterprises; television guest appearances; lecturer; published fashion illustrator.

William Sydlowski Assistant Professor of Industrial Design: B.F.A., Rhode Island School of Design; B.S., Stonehill College; awards: Annual Design Review, AIGA Award of Excellence, Boston Art Directors, Monsanto Chemical, Package Design Magazine, American Iron and Steel Intstitute, Museum of Modern Art Best Designs of the 20th Century; President, William Sydlowski Associates, Industrial Design Consultants; Industrial Design Development: Miles/Agfa 5000,7000 Laser Imagesetters, Gerber Scientific and Optical Products, General Scientific Corp., Ritchie Navigational Instruments, Boston Digital.

FINE ARTS THREE DIMENSIONAL DEPARTMENT

Chair: Janna Longacre Professor of Fine Arts 3D: B.F.A., Rhode Island School of Design; M.F.A., University of Michigan; Massachusetts Artists Foundation grant; National Endowment for the Arts funded installation, Smith College Museum; exhibitions: Morris Museum, New Jersey; Bruce Museum, Connecticut; Newport Art Museum, Rhode Island; Laumeier International Sculpture Park, St.Louis, Missouri.

Dan Dailey Professor of Glass: B.F.A., Philadelphia College of Art; M.F.A., Rhode Island School of Design; mural and sculpture commission at Rockafeller Center, New York; stair railing commission, Zurich; permanent installation, Los Angeles County Museum of Art, 20th Century Fine Arts Galleries; member of the board of

directors, Haystack Mountain School of Crafts, Deer Island, Maine; on the National Advisory Board, University of the Arts, Philadelphia; one-man retrospective, Philadelphia College of Art and Renwick Gallery, Smithsonian Institute, Washington D.C.; work owned by Museum of Fine Arts, Boston; Musee des Arts Decoratifs, Lausanne; Los Angeles County Museum of Art; and in over 30 museums worldwide.

George Mossman Greenamyer Professor of Sculpture: B.F.A., Philadelphia College of Art; M.F.A., University of Kansas; fellow: Center for Advanced Visual Studies, M.I.T.; awards: Artists Fellowship Grant, Massachusetts Arts and Humanities Foundation; Louis Comfort Tiffany Foundation Grant; Research Fellowship, C.A.V.S., M.I.T.; public art commissions: Ames, Iowa; Anchorage, Alaska; Baltimore, Maryland; Bethesda, Maryland; Fairbanks, Alaska; Germantown, Maryland; Lynn, Massachusetts; Toledo, Ohio; Cambridge, Massachusetts; Milwaulkee, Wisconsin; Wilmington, Delaware; Eugene, Oregon; Tuscon, Arizona; Longmont, Colorado; Corning, New York.

Judy Haberl Instructor of Sculpture: B.F.A., University of Northern Colorado; M.F.A., School of the Museum of Fine Arts/Tufts University; L.E.F. Foundation Grant; Massachusetts Cultural Council Grant; United States Gypsum Corp. Materials Grant; exhibitions: Institute of Contemporary Art; Stux Gallery; Rose Art Museum, Brandeis University; Akin Gallery, Boston; Ghost Town in Goodbye to Apple Pie, DeCordova Museum; Plymouth State College, NH.

Alan Klein Associate Professor of Glass: B.S., Southern Connecticut State University; M.F.A., Rochester Institute of Technology; grants: National Endowment Artist-in-Residence; New York State Grant (Art Park); finalist, Mass. Council of the Arts Grant; collections: Corning Museum, Leigh Yawkey Woodson Museum, Museum of Fine Arts, Boston; 50 American Artists to show in Russia, sponsored by Corning Museum.

Marilyn R. Pappas Professor of Fine Arts 3D: B.S., Massachusetts College of Art; M.Ed., Pennsylvania State University; National Endowment for the Arts Fellowship; fellow, Mary Ingram Bunting Institute, Radcliffe College; Massachusetts Artists Foundation grant; exhibitions: DeCordova Museum; Fuller Museum of Art.

Ben Ryterband Professor of Ceramics: B.A., Antioch College; M.F.A., Rhode Island School of Design; exhibitions: Society of Arts & Crafts; Newton Art Center; Tyler School of Art; Langman Gallery, Philadelphia.

Jill Slosburg-Ackerman Professor of Fine Arts 3D: B.F.A., School of the Museum of Fine Arts; M.F.A., Tufts University; National Endowment for the Arts Grant; fellow, Mary Ingram Bunting Institute, Radcliffe College; Artists Foundation Grant; exhibitions: Nancy Margolis Gallery, New York; Bellevue Art Museum, Washington; Genovese Gallery, Boston; Artwear, New York.

Charles Stigliano Assistant Professor of Sculpture: B.F.A., Philadelphia College of Art; M.F.A., University of North Carolina; Gross-McLeaf Award for Sculpture; commissions: National Park Service; "Ramada Renaissance", Times Square; exhibition: Massachusetts College of Art.

Ann Peters Wessman Associate Professor of Fine Arts 3D, Fibers: B.S., Skidmore College; M.F.A., Cranbrook Academy of Art; Kara Belamer Textile Award; finalist, the Artists Foundation Fellowship; one-person show, Bucknell University.

Joseph Wood Instructor of Metals: B.S., State University of New York at Buffalo; M.F.A., Kent State University; site project: Art Park, New York; National Endowment for the Arts Fellowship; Mass. Arts Council Finalist Award; co-curator: "Jewelries Epiphanies", Boston; exhibits internationally.

FINE ARTS TWO DIMENSIONAL DEPARTMENT

Chair: Dean Nimmer Professor of Painting: B.F.A., M.F.A., University of Wisconsin; exhibitions: Institute of Contemporary Art, Boston; Drawing Center, New York; Harvard University; Nielsen Gallery, Boston.

Paul Celli Professor of Painting: B.F.A., Massachusetts College of Art; M.F.A., Rhode Island School of Design; Who's Who in American Art; "Contemporary Graphic Artists"; Ink Comics .

Jeremy Foss Professor of Painting: B.A., Middlebury College; C.F.A., Ruskin School of Art, Oxford University; one man shows: Tibor De Nagy Gallery, New York; group shows: Ruth Siegel Gallery, New York; Victoria Munroe Gallery, New York; Nielsen Gallery, Boston.

Barbara Grad Associate Professor of Painting: B.F.A., M.F.A., School of the Art Institute of Chicago; National Endowment for the Arts Fellowship Grant - Painting; George D. and Isabella Brown fellowship, Art Institute of Chicago; finalist, the Artists Foundation.

Kofi Kayiga Professor of Painting: B.F.A., Jamaica School of Art; M.F.A., Royal College of Art, London; Jamaica Scholarship, Royal College of Art, London; exhibitions: Dallas Museum of Art, Texas; Institute of Contemporary Art, Boston; Museum of the National Center of Afro-American Artists; High Museum; Milwaukee Art Museum; Museum of Fine Art, Richmond, VA; Fuller Art Museum.

Donna Hirt Keegan Professor of Fine Arts 2D: B.F.A., University of Michigan; M.F.A., University of Wisconsin; exhibitions: Smithsonian Institute, Museum of Fine Arts, Bard College, University of Vermont, Alan Stone Gallery, Alan Klein Gallery; illustrator for Warner Brothers and MCA records.

Daniel Kelleher Professor of Painting: B.F.A., M.F.A., Syracuse University; awards: Massachusetts Foundation for the Arts Award; exhibitions: Institute of Contemporary Art, Boston; Federal Reserve Bank, Boston; Carpenter Art Institute, Harvard University; Syracuse University, New York; Ward Kane Gallery, New York.

Mario Laplante Assistant Professor of Printmaking: B.F.A., Concordia University; M.F.A., University of Wisconsin; exhibitions: Maison de la Culture Marie/Uguay, Montreal; The Ewing Gallery, The University of Tennessee; collections: Brown University, University of Georgia, Museum of Modern Art, New York.

Marcia Lloyd Professor of Fine Arts 2D: B.A., Brown University; M.F.A., University of Pennsylvania; Artists Travel Grant to China, Boston-Hangzou Friendship Association; National Endowment for the Arts, Painting Fellowship; the Artists Foundation, Painting Fellowship; one-person exhibitions at the Harcus Gallery.

George Nick Professor of Painting: B.F.A., M.F.A., Yale University; grants: National Endowment for the Arts; Childe Hassam Fund of the American Institute of Fine Arts and Letters; paintings in the Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; Hirschhorn Museum, Washington DC; Rose Art Museum; DeCordova Museum; Joslyn Art Museum, Omaha; Mint Museum, Charlotte, N.C.; recent exhibitions at the Fischbach Gallery, New York; Richard Gray Gallery, Chicago; Levinson Kane Gallery, Boston; Massachusetts College of Art.

Jo Sandman Instructor in Painting: B.A., Brandeis University; M.A., University of California; awards: Boston Society of Architects Citation for Excellence; collections: Addison Gallery of American Art; Dallas Museum of Art; DeCordova Museum; Rose Museum; recent exhibitions: Thomas Segal Gallery, Boston; Hydrangea Gallery, Newport; Reclamation Artists Collaboration, Government Center Plaza, Boston; Starr Gallery, Newton;

Heddi Siebel Associate Professor of Printmaking: B.F.A., Rhode Island School of Design; M.F.A., Yale University; publication: An Artist's Notebook; grants: Cambridge Arts Council, Edna St. Vincent Millay Colony; work in private collections and Yale University.

MEDIA & PERFORMING ARTS DEPARTMENT

Chair:Saul Levine Professor of Filmmaking: B.A., Clark University; M.F.A., School of the Art Institute of Chicago; flims included in Knocketteise International Film Festival; Ten Years of Living Cinema, Traveling Exhibition; shows throughout the U.S.A.

Ericka Beckman Associate Professor of Filmmaking: B.F.A., Washington University; M.F.A., California Institute of the Arts; studied The Whitney Program; photographs published in Semblance and Meditation Papers, BOMB Magazine; film reviews in Artforum, Art in America, The Village Voice; several film exhibitions locally and internationally, distributed by American Federation of the Arts, MOMA, and the British Film Institute.

Barbara Bosworth Professor of Photography: B.S., Bowling Green State University; M.F.A., Rochester Institute of Technology; exhibitions: National Museum of American Art; Castellari Gallery; Aperture .

Donald Burgy Professor of Studio for Interrelated Media: B.F.A., Massachusetts College of Art; M.F.A., Rutgers University; grants: National Endowment for the Arts, Rockefeller Foundation, the Artists Foundation.

Leila Daw Professor of Studio for Interrelated Media: B.A., Wellesley College; M.F.A., Washington University School of Fine Arts; grants: National Endowment for the Arts, Mid American Arts Council, Missouri Arts Council, Illinois Art Council; lead artist on Design Team for the Metro Link Light Rail System, St. Louis; exhibitions: Atrium Gallery, St. Louis; A.I.R. Gallery, New York.

Frank Gohlke Visiting Lecturer: B.A., University of Texas; M.A., Yale University.

John Holland Associate Professor of Media and Performing Arts: M.A., Lesley College; composer, author, recording artist; published works for solo players and small ensembles; published performance texts; recordings of electronic and computer music.

Dawn Kramer Assistant Professor of Studio for Interrelated Media: B.A., Sarah Lawrence College; grants: Artists Foundation choreography fellowships; project completion award; National Endowment for the Arts Choreography Fellowships; Massachusetts Council for the Arts and Humanities; Mass. Cultural Council commissions; WBZ Fund for the Arts; Founding Member, Artistic Director, choreographer, and performer with the Boston Dance Collective.

Mark LaPore Associate Professor of Filmmaking: B.F.A., State University of New York; M.F.A., Massachusetts College of Art.

Laura McPhee Associate Professor of Photography: B.A., Princeton University; M.F.A., Rhode Island School of Design; MacDowell Colony Resident; "Flesh and Blood", Picture Project, New York; exhibitions: Photographic Resource Center, Boston; Guggenheim Fellowship.

Abelardo Morell Professor of Photography: B.A., Bowdoin College; M.F.A., Yale University; exhibitions: Museum of Modern Art, New York; permanent collections: The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; The Museum of Fine Arts, Boston; Hallmark Photographic Collection, Kansas City; Cintas Foundation Fellowship; Guggenheim Fellowship.

Dana Moser Assistant Professor of Media and Performing Arts: B.A., Central State University; M.F.A., Massachusetts College of Art; Atlanta National Film and Video Festival, XLII Venice Biennale.

Nicholas Nixon Professor of Photography: B.A., University of Michigan; M.F.A., University of New Mexico; second time Guggenheim Fellowship; monographs published: Nicholas Nixon: Photographs From One Year, Friends of Photography; Nicholas Nixon: Pictures of People, The Museum of Modern Art; People with AIDS, text by Bebe Nixon; Family Pictures, Smithsonian; recent one person exhibitions: The Museum of Modern Art; Detroit Art Institute; Victoria and Albert Museum, London; St. Louis Art Museum; San Diego Art Museum; Zabriskie Gallery, New York.

Tony Oursler Assistant Professor of Media and Performing Arts: B.F.A., California Institute of the Arts; grants: National Endowment for the Arts Individual Fellowship Program, New York State Council for the Arts, Checkerboard Foundation; commissions to produce video installations: Center G. Pompidou, Paris; "Serious Fun Festival", Lincoln Center, New York; Documenta 9, Kassel, Germany; Institute of Contemporary Art, Boston; solo exhibitions of video tapes: Boston Film Video Foundation; The Kitchen, New York; Museum Folkwang, Essen; solo exhibitions of paintings, sculptures, and installations: Mo David Gallery, New York; Diane Brown Gallery, New York; in collaboration with Constance DeJong: Relatives, Bienniel Exhibition, Whitney Museum of American Art.

COURSE DESCRIPTION

KEY

100 Level: Introductory courses open to freshmen and upper-level students.

200 Level: Courses open to sophomores and above.
Freshmen may be admitted with the permission of the instructor.

300 Level: Advanced courses for juniors and above. Lower-level students may be admitted with the permission of the instructor.

400 Level: Senior courses which graduate students may also elect. Lower-level students may enroll with the permission of the instructor.

500 Level: Graduate courses. Lower level students may enroll with the permission of the instructor.

X Courses: Experimental courses that are not listed in the catalog. Such courses are offered on a trial basis for a maximum of two semesters and then reviewed by the college curriculum committee before they are added to the permanent course listing.

Some upper-level courses have pre-requisites which must be satisfied before students may enroll in them. Academic requirements may be waived by the Vice President of Academic Affairs or his/her designee.

R: Required for the course of study under which it is listed.

E: Elective

Courses are not necessarily offered every year but when registration and instructor availability warrant.

Descriptions for courses offered only through the Program of Continuing Education can be found in the Continuing Education Brochures.

STUDIO FOUNDATION

SF99 Studio Pre-Semester Program: This summer program focuses on drawing, an essential foundation language related to all fields of art, reviews basic techniques, examines concepts, and tests some of the boundaries of drawing. The class also experiments with printmaking and collage, explores environmental arts, and even creates food sculpture. 3 credits (R,E).

SF170 Artists Seminar: A first semester course with an emphasis on introducing a variety of methods for idea generation and development, sources of inspiration, and personal ways of seeing. Many methods of gathering, assimilating, and realization of ideas are explored (discovery, analysis, response). Course includes individual projects and group participation in visiting artist events, panel discussions, and field trips to museums and exhibitions. 3 credits (R).

SF171 Color Studio: A beginning study of color; introduces color systems, illusionary functions, contrasts, reflective and projective theories, and subjective concepts. Content includes crossovers into various disciplines. 3 credits (R).

SF172 Drawing Studio: Introduces the multiple functions of drawing. Considers drawing as a vehicle for conveying ideas and includes the illusions of space and form through the figure, form analysis, and subjective drawing. Consideration is given to contemporary and historic drawing practice. Emphasis is on the breadth of the drawing experience and its usefulness across disciplines. 3 credits (R).

SF173 3-D Arts: Introduces the fundamentals of three-dimensional design with emphasis on the development of an understanding of the basic elements of design, line, shape, form, space, value, color, texture; and organizational principles such as proportion, repetition, rhythm, emphasis, symmetry, hierarchy, etc. A wide range of materials and processes are utilized to introduce a variety of approaches to three-dimensional problem solving, conceptualization, and implementation. 3 credits (R).

SF174 Elements of Design: With the goal of enlarging an understanding of and basic proficiency with principles of design, students develop ideas based on inner resources, research, and looking and responding. This course involves students with various art materials and their applications. 3 credits (R).

SF175 Media Arts: Provides an introductory setting for learning to make art using contemporary communications media such as photography, video, film, computer, and interrelated media. Introduces language and technical processes associated with communication media and assists students in generating ideas for art making and finding a form for these ideas through media/performance. Interdepartmental connections are strongly encouraged. 3 credits (R).

CRITICAL STUDIES

Art History

Western Tradition

CSA101 Foundation of Western Art: Origins to the French Revolution: An introduction to the vocabulary of visual analysis and to the historical succession of styles in western art. 3 credits (R).

CSA102 Foundation of Western Art: Modern and Contemporary: An introduction to the vocabulary of visual analysis and to the development of art in the 19th and 20th centuries. 3 credits (R).

CSA205 Ancient Art: A survey of the culture and art of the early civilizations of Mesopotamia, Egypt, Greece, and Rome. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA210 Art of the Middle Ages: A study of the art forms produced in Europe from the end of the Roman Empire to the beginning of the Renaissance with emphasis on the wide variety of cultures which combined to create Byzantine, Romanesque, and Gothic styles. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA270 Renaissance Art: A history of the art forms produced during the early and high Renaissance both north and south of the Alps. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA277 Baroque and Rococo Art: A study of the painting, sculpture, and architecture of the 17th and 18th centuries. Includes Italian Baroque, French Classicism, and the Golden Age of Dutch art as exemplified by Bernini, Poussin, and Rembrandt; a look at the art and court of Louis XIV; French Rococo, the decline of Italian art, the rise of Naturalism, and origins of Romanticism. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA285 History of Photography: An introduction to the history of photography from the inventions of Daguerre and Fox Talbot to the twentieth century masters. The course addresses problems and issues arising from the different techniques of, and the interrelationships between, art, photography, science, and society. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA288 History of Western Architecture: A study of various aspects of Western architecture from the earliest times to the present. Each work is analyzed in terms of style, but attention is also given to the history and background of the civilization which produced the style. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA302 Art Since 1945: Advanced study of the artists and issues of the visual arts since 1945, with emphasis on the arts of the 70's and 80's. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA321 History of Modern Architecture: This study of modern and contemporary architecture and urbanism investigates Art Nouveau and the canonical works of early twentieth-century modernism, with particular emphasis on Frank Lloyd Wright, Mies van der Rohe and Le Corbusier. Postmodern and Deconstructivist theory and practice are also examined. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA326 Modern European and American Sculpture: A survey of the development of modern sculpture with emphasis on major sculptors from Henry Moore to the present, this course traces the development in sculpture of "isms" in general art history - Cubism, Futurism, Constructivism, etc., with attention to the distinctiveness of sculptural issues. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA350 The Romantic Era: A study of the revolutionary developments in the visual arts during the late 18th and 19th centuries in the West, with some review of earlier contributing forms incorporated in the Romantic, Medieval, and Classical revival movements in the visual arts. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA356 Modern European Painting: A study of painting from the classical mimesis to collage; the revolutions in pictorial handling, from J.L. David to Picasso, which initiated the individualistic and expressive ethos of today. Pre-requisites: CSA101 and CSA102. 3 credits (E

CSA365 History of Printmaking: A history of the invention and development of printmaking techniques through the study of the work of major historical and contemporary artists. Material is drawn primarily from Western traditions, and includes cross-cultural influences.

CSA382 History of American Art: An exploration of key topics in American painting, sculpture, and architecture from the Colonial period to 1940, with emphasis given to the Hudson River School, American Impressionism, Thomas Eakins, the origins of the skyscraper, the Ashcan School, and early American modernism. Pre-requisites: CSA101 and CSA102. 3 credits (E).

Non-Western Tradition

CSA230 African Art History: Explores the great variety of visual media created and used by the people of West, Central, and Southern Africa. Architecture, sculpture, textiles, body decoration, and paintings from ancient cultures through traditional small-scale societies, to contemporary African artists are examined. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA322 Asian Art: A study of some of the major contributions of India, China, and Japan to the history of art. The architecture, sculpture, and painting of East Asia are considered from historical, cultural, and religious perspectives. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA330 Art, Materials, and Culture: Explores the complexity of artistic traditions in the so-called "primitive" or aboriginal societies and cultures of Africa, Australia, Oceania, and the Americas. Emphasis is placed on the technologies used to transform raw materials into meaningful objects and on the social, political, and ritual significance of artistic creation. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA340 Maya Art and Archaeology: An intensive study of the ancient Maya of Mexico and Guatemala, creators of magnificent sculpture, architecture, painting, and ceramics. Examines the origins of the Maya and their artistic traditions; traces the history of the major Maya cities and their different architectural and sculptural styles; and concludes with an investigation of the still-mysterious decline of Maya art and civilization. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA355 Japanese Art: A survey of the artistic traditions of Japan from an historical, cultural, and decorative perspective. Emphasis is placed upon traditions native to Japan. Pre-requisites: CSA101 and CSA102. 3 credits (E).

Specialized Studies

CSA341 Design History: The History of industrial design, architecture, graphic design, and illustration, from the Industrial Revolution to the present, with selected references to pre-industrial developments. The course investigates technological phenomena such as mass production and movements including Postmodernism and Deconstructivism. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA380 Images of Women in Art: An investigation of the way women have been depicted in art forms from the ancient times to the present and to what extent these images reflect social realities. Obstacles facing creative women in our society are examined as well as images produced by women painters, sculptors, weavers, etc. Pre-requisites: CSA101 and CSA102. 3 credits (E).

Advanced Studies

CSA400 Directed Study in Art History: An opportunity for seniors having a solid background in 200 and 300 level Art History courses to do research on a topic of their choosing. The course requires eight meetings during the semester with the supervising instructor and a final written report of the research undertaken. Pre-requisites: CSA101 and CSA102. 3 credits (E).

CSA401 Art History Practicum: For Art History majors to undertake practical directed study for a minimum of three, maximum of six, credits in the senior year. The practicum is planned and scheduled by students under the supervision of their Art History advisor. Students arrange for apprentice or intern positions with museums, galleries, publishing houses, and similar institutions. Students also have the option to propose subjects for investigation that could form the basis of a senior thesis for practicum credit. 3 - 6 credits (E).

CSA450 Art History Research Seminar: A research seminar for senior Art History majors, open to seniors and graduate students from other departments by permission of the instructor. Pre-requisites: CSA101 and CSA102. 3 credits (R,E).

CSA451 Philosophy of Art: An exploration of the study and terminology of aesthetics, with particular attention directed at the relationship between artist and audience, creative act and aesthetic experience, and between art and life. Pre-requisites: CSA101 and CSA102, and one other art history course. 3 credits (R,E).

CSA452 Theories of Art Criticism: A study of particular key theories of art criticism with reading and discussion related to contemporary art and social context. This course follows a sequence from the ancient world to the 20th century. Pre-requisites: CSA101 and CSA102, and one other art history course. 3 credits (E).

Social Sciences

History

CSB150 American Thought and Government: A survey of American historical development from the eighteenth to the twentieth century; includes an analysis of significant constitutional issues and ideas and a study of the American political, social, and intellectual experience. 3 credits (R).

CSB201 History of Civilization: the Western Cultural Tradition: This course is a deliberately designed broad-based introductory study of the development of the major traditions of Western civilization and the conditions which shaped the life and times of some of the people of the past. Selected major themes, such as developing concepts of individualism and liberty, give some cohesion to the study and help deepen a sense of historical perspective. Pre-requisite: CSB150. 3 credits (E).

CSB351 Intellectual History of Modern Europe: A study of major trends in Europe from the French Enlightenment to the present day. Pre-requisite: CSB150. 3 credits (R,E).

CSB355 United States in the Twentieth Century: An attempt to understand the past through a study of the impact of the role of the United States as a world power; the effects of the crises of the World Wars; the significance of technology and the metropolis on the American experience; the reaction to economic and political revolutions of the American populace in this century. Pre-requisite: CSB150. 3 credits (E).

CSB359 Technology and Change: A study of the relationship between technological advance and social, economic, political, intellectual, and artistic change. Historical in method, the period of concentration is the last two hundred years. Pre-requisite: CSB150. 3 credits (E).

CSB379 Cultural Heritage of Latin America: A study of the cultural heritage of the people of Latin America. The major emphasis of the course is on the Indian, Iberian, and African background and the social and cultural development of colonial Latin America to 1825. Pre-requisite: CSB150. 3 credits (E).

CSB380 The Arts and Life in Modern Latin America: An historical-cultural survey of the development of Latin America after independence, 1828 to the present; major focus of the course is on the intellectual and cultural characteristics of the new nations, especially Mexico, Argentina, Brazil, and on new directions in the arts. Pre-requisite: CSB150. 3 credits (E).

CSB396 History of Science: A study of the origin of modern science and the scientific mode of thought, with a focus on the classical era, through the 17th and 18th centuries' revolutions in scientific thought, the Age of Darwin, and the advances in medicine, public health, and the physical sciences in the 20th century, and the impact on social and cultural progress. Pre-requisite: CSB150. 3 credits (E).

CSB398 Social History of the United States: the Reform Spirit: A study of the changes in American life and attitudes illustrated by the development of the major reform movements from the 18th century to the present, with emphasis on the reform of criminal codes, women's rights, anti-slavery, and abolition in the pre-Civil War period; and Progressive, New Deal, and New Frontier eras in the Twentieth Century. Pre-requisite: CSB150. 3 credits (E).

Anthropology

CSB362 Cultural Anthropology: This course examines the cultural behavior of humans in primitive, peasant, and ethnic societies. It introduces the main fields of cultural anthropology, from ecology, socio-political and economic activities, and psychology and culture, to ritual, mythology, religion, and the arts. Culture is understood as a mode of communication, both verbal and nonverbal, based on the human ability to symbolize. Pre-requisite: CSB150. 3 credits (E).

CSB364 Semiotics of Culture: A study of anthropological approaches to the study of human communication and meaning in different cultures, examining signs and symbols humans use to convey meaning. Pre-requisite: CSB150. 3 credits (E).

CSB452 Ritual, Symbolism, and Art in Ethnic Groups: An exploration into ritual and symbolic aspects of cultural performances of all kinds in traditional and peasant societies in transition, as many members become migrants and as these societies form ethnic segments within the nations of the modern world. Pre-requisite: CSB150. 3 credits (E)

Psychology and Sociology

CSB280 Introduction to Psychology An exploration of basic concepts in psychology, focusing on personality, individuation, the mechanics of homeostasis, and defense mechanisms. 3 credits (R,E).

CSB322 Cognition and Perception: An advanced course for students interested in the infrastructure of intellectual-perceptive processes. Pre-requisite: Any course in psychology or biology. 3 credits (E).

CSB333 Social Psychology: An exploration of fundamental questions in social psychology: What is a human being? What is culture? What is a group? The focus is on the relationship of the individual to the group when both are changing. Pre-requisite: A basic course in the social sciences. 3 credits (E).

CSB372 Culture, Society, and Art: A study of the social world, the historical time, and the cultural milieu, all present in a work of art. Does the work of art reveal them in any way? Can the work be fully understood and accurately interpreted without them? How relevant is the study of the broader social context of art? Pre-requisite: CSB150. 3 credits (E).

Political Science and Economics

CSB240 Economic Realities and Processes: A study of how the American economic system works; drawing on an understanding of the historical evolution of capitalism. Pre-requisite: CSB150. 3 credits (E).

CSB311 Strategies for Social Change: An analysis of the potential for progressive political and social change in America. Pre-requisite: CSB150. 3 credits (E).

CSB354 Marxist Perspectives on Art: An introduction to the relationship between art and politics, with emphasis on the application of Marxist ideas and categories to the arts. Pre-requisite: CSB150. 3 credits (E).

CSB357 Civil Liberties: An analysis of the relationship between the individual and the law, showing how and why the law is "political". Students study the effects of politics and economics on the issue of constitutional rights. Pre-requisite: CSB150. 3 credits (E).

Writing, Film Criticism, and Literature

Writing

CSC99 Basic English: Designed to help students improve in areas of writing, research, and critical thinking; skills so necessary for college work in all areas. The technical aspects of writing are stressed, including grammar, punctuation, and the construction of paragraphs and papers. Basic English is taught in conjunction with a section of CSA101, and texts from the art history course serve as a basis for class discussions and writing assignments. 3 institutional credits (E).

CSC100 Written Communication: This course offers instruction in essay writing. Six to eight themes are required in addition to reading and discussion of outstanding pieces of prose, poetry, and fiction. Writing assignments concentrate on the expository and critical essay and may include some subjective writing and a research paper. 3 credits (R).

CSC312 Creative Writing: An exploration of drama, fiction, and non-fiction in workshop format. Student's works are read and discussed in class. Constructive criticism is given and revision encouraged. Pre-requisite: CSC100. 3 credits (E).

CSC314 Advanced Creative Writing: The focus of the writing assignments in this course is on fiction, long and short. Pre-requisites: CSC100 and CSC312 or permission of the instructor. 3 credits (E).

CSC320 Poetry Workshop: A workshop teaching poetic form and structure. Pre-requisite: CSC100. 3 credits (E).

CSC402 Advanced Poetry Workshop: An exploration of more complicated forms of poetry such as the sonnet, ballad, and sestina, along with free verse and prose poems. Pre-requisites: CSC100 and CSC320. 3 credits (E).

Film Criticism

CSC203 Film Viewing and Criticism: A critical study of film as a part of the humanities. Class meetings consist of films, evaluations, and discussions. Students write frequent critical papers. Pre-requisite: CSC100. 3 credits (E).

CSC304 Great Directors and Their Films An examination of the contemporary thesis that the film director as author or "auteur" is the sole creative artist of consequence in the art of the cinema. Pre-requisite: CSC100. 3 credits (E).

CSC306 Fiction into Film: An examination of a series of feature films adapted from novels, with discussions and writing assignments about the artistic problems and challenges in adapting a work from print into film. Pre-requisite: CSC100. 3 credits (E).

CSC319 History of American Film: An examination of American film from its beginnings to about 1950. This course deals with the cultural sources of American film and with the developments in the international community as they were important to the development of film in America. Pre-requisite: CSC100. 3 credits (E).

Literature

CSC200 Literary Traditions: An exploration of the sources of culture through a survey of some of the literary masterpieces of the past, from the ancient world to the nineteenth century. Pre-requisite: CSC100. 3 credits (R).

CSC309 Twentieth Century American Literature: A focus on major writers who have emerged in the 20th century - writers of fiction and plays. The course concentrates on contemporary figures as well as earlier modernist writers. 3 credits (E).

CSC310 Contemporary Poetry and the Modernist Tradition: An examination of recent American poetry in the context of modernist innovations in the 20th century. Poetic styles and themes are examined in relation to the visual arts as well as to intellectual and social currents. Pre-requisite: CSC100. 3 credits (E).

CSC313 Contemporary British and Irish Literature: A study of fiction by contemporary British and Irish writers that reflect the social and cultural changes within the British Empire. Selections are from the work of Joyce, Burgess, Sansom, Trevor, Moore, Lessing, Scott, O'Connor, O'Brien, Greene, and Wilson. Pre-requisite: CSC100. 3 credits (E).

CSC315 Modern European Literature: An introduction to the best modern and contemporary literature from such European countries as France, Italy, Spain, Russia, Czechoslovakia, Scandinavia, and Germany. Pre-requisite: CSC100. 3 credits (E).

CSC317 Third World Literature: An introduction to the anthropological, religious, aesthetic, and political, ideas of Third World countries as revealed through their literature. Novels, short stories, poetry, and some drama are studied. Works are from India, Africa, the Caribbean, and Latin America. Pre-requisite: CSC100. 3 credits (E).

CSC322 Shakespeare: On Film and in Print, Part I: A study of a *Midsummer Night's Dream, Romeo and Juliet, Henry V, Hamlet,* and *King Lear,* using a genre approach. The primary emphasis of the course is on reading and understanding Shakespeare. The films are studied as contemporary realizations and interpretations of the plays. Pre-requisite: CSC100. 3 credits (E).

CSC324 Shakespeare: On Film and in Print, Part II: A study of The Taming of the Shrew, Henry IV, Part I, Julius Caesar, Othello, and Anthony and Cleopatra, using a genre approach. The primary emphasis of the course is on reading and understanding Shakespeare. The films are studied as contemporary realizations and interpretations of the plays. Pre-requisite: CSC100. 3 credits (E).

CSC325 Nineteenth Century American Literature: A study of literary works produced in 19th century America. Attention is paid to attitudes towards religion and nature, as well as social and psychological issues. 3 credits (E).

CSC327 The Novels of Virginia Woolf: Six to Seven of Virginia Woolf's novels are analyzed for their purpose, their form, and their significance as modern novels. Her essays, letters, and diaries are used to enrich the student's background knowledge of the work. Pre-requisite: CSC100. 3 credits (E).

CSC354 Russian Literature: From Pushkin to Dolatov: a study of the 19th century Russian novel, which was steeped in realism. Connections are made with the modern "Soviet" tradition and the way Russian emigres, such as Nabokov and Dolatov use their roots. Pre-requisite: CSC100. 3 credits (E).

CSC355 Japanese Fiction: A study to familiarize the student with the literature of diary writing, disassociations of feeling, modernization versus tradition, aesthetics, and conformity. The course acquaints the student with the strangely shaped novels of Japan and the different values expressed in literature. Pre-requisite: CSC100. 3 credits (E).

CSC400 Directed Study: For seniors: an opportunity to read widely in some area of literature without the structure or time restrictions of class meetings. Individual meetings are arranged with an instructor. Pre-requisite: CSC100 and consent of the instructor. 3 credits (E).

Science and Mathematics

CSD240 Biological Form and Function: Develops understanding of the importance of shape, or form, to biological function. Selected examples are explored at several levels of organization (molecule, cell, individual, community) in a variety of organisms (virus, bacteria, plant, animal, invertebrate, vertebrate, embryo, mature form.) Both increased knowledge of biology and of the interrelationships of form and function are goals. 3 credits (E).

CSD250 College Mathematics: A study of linear equations in one and two variables, quadratic equations, rational expressions, exponents, roots, and trigonometry. 3 credits (E).

CSD260 Astronomy: Covers the birth and death of stars, red giants, white dwarfs, black holes, galaxies, and cosmological theories. The presentation focuses on modern descriptions and theories of these objects. 3 credits (E).

CSD320 Environmental Science: A study of fundamental principles of ecology and their application to environmental concerns such as air and water pollution, resource and waste management, population growth, and food and energy supplies. 3 credits (E).

CSD340 Human Biology: An introduction to the general principles of biology, focusing upon the human organism. Structure and function of systems, tissue and cells, development and aging, as well as bioethical issues in health and disease. 3 credits (E).

CSD352 Art and Mathematics: A presentation of art and mathematics as expressions of creativity arising from a common source, surveying central branches of mathematics. 3 credits (E).

CSD353 Physics: A study of classical mechanics, Newton's laws of motion, energy and wave motion. The relationship of physics and art are discussed. 3 credits (E).

CSD360 Physics of Music: A study of how mathematics and physics can be used to understand the musical sounds we hear and the effects these sounds have on us. 3 credits (E).

CSD375 Physics of Light: A study of the physical nature of light, the analysis of color, and the fundamentals of geometric and wave optics. 3 credits (E).

CSD400 Directed Study: An opportunity for seniors to read widely in some area of the natural sciences or mathematics without the structure or restrictions of class meetings. Pre-requisites: A 200 or 300 level CSD course and consent of the instructor. 3 credits (E)

ART EDUCATION

AE100 Introduction to Art Education: Students experience the entire Art Education major sequence of courses in microcosm - learner's needs, teacher's development, systems of schooling - to see if these are issues that they wish to continue to study. 3 credits (R,E).

AE201 Art and Human Development: Explores aspects of cognitive and psycho-social development of learners, through psychological, sociological, and anthropological theories. Theories of development and the nature of art-making are the focus of the course. Pre-requisite AE100. 3 credits (R,E).

AE202 Materials and Processes: A course to develop the artist/teacher. A wide variety of art media and techniques and the relationship of traditional and newer art processes to teaching are studied. Pre-requisite AE100. 3 credits (R,E).

AE206 Cheap Media: Discovers new ways of using low cost forms of media with other materials. Generates ideas for teaching young people. 3 credits (E).

AE207 Clay and Thematic Teaching: Using themes such as cultures, games, habitats, containers, and others developed by the class, students explore clay methods such as slab, coil, pinch, relief, subtraction, addition, and wheelthrowing. After thematic teaching is clearly understood, each student develops a thematic curriculum. 3 credits (E).

AE/FIB225 Fibers and Cross-Cultural Education: Students explore the potential of fibers in the classroom and in their own artworks through a cross-cultural study of our rich fiber heritage, ranging from traditional and folk modes to unique contemporary approaches, with readings, slides, museum trips, lectures, discussions, workshops, and individual studio projects. 3 credits (E).

AE251 Theory and Practice of Art: Education: Explores different learning strategies and styles. Readings and discussions concern planning skills, writing lesson plans, evaluation of student learning levels, teacher's role, professionalism, and educational theories. Provides direct field observations in schools, community programs, and social service agencies. Pre-requisite: AE201. 3 credits (R).

AE302 Methods Lab: Provides field site, pre-practicum opportunities for students to apply their knowledge of selecting objectives, writing lesson plans, planning in sequence, actual teaching, and evaluation of student learning and of teaching performance. Pre-requisites AE250 and AE251. 3 credits (R).

AE303 Media Workshop: Develops skills and concepts in the preparation of instructional or expressive media presentations. Instruction in the use of and selection of media. 3 credits (R,E).

AE305 Curriculum in the Visual Arts: Explores the philosophical, socio-cultural, and personal issues that shape teaching practices. Through readings and critical analysis of existing models, students design individual solutions to curriculum problems in the visual arts. Pre-requisites AE251 and AE302; taken concurrently with AE394 and AE395. 3 credits (R).

AE306 Special Issues in the Changing Classroom: Investigates the needs and learning styles of a variety of populations, exploring learning, emotional, and developmental disabilities as well as pertinent cultural and social issues. Students examine a variety of approaches to behavioral management and develop skills to intervene effectively with general and special needs students involved in art. Pre-requisite: AE201. 3 credits (R,E).

AE394 Professional Field Experience A: Students begin to assume the role - level of responsibilities in a school for the art teaching certification they seek. Students design, teach, and evaluate lessons within unit sequences within

that school. 150 practicum hours. Pre-requisites AE251 and AE302. 4.5 credits (R).

AE395 Professional Field Experience B: Students enter a new school site and continue there to deepen their understanding of the role and level of certification sought. This course offers a comparison of approaches on two schools, since this course follows Student Teaching A. 150 practicum hours. Pre-requisite AE394. 4.5 credits (R).

AE396 Professional Field Experience C: Enables those who have completed 300 field hours and/or are licensed on one level (K-9 or 5-12) to acquire teaching experience on the new level. 150 practicum hours. Pre-requisites AE394 and AE395 or permission of the department chair. 4.5 credits (E).

AE402 Designing Community Programs: Provides a field experience for students to design, implement, and evaluate programs in a community setting. Introduces students to a variety of teaching options. Pre-requisites depend upon a student's major sequence, also by permission of instructor. 3 credits (R,E).

AE403 Artist Teacher Seminar: This course is about discovery and renewal; a search for lasting connections between creating and teaching. Students consider classroom goals and teaching styles in direct relation to how artists experience making, viewing, and learning. This course helps teachers to use their own art making, personal sources of inspiration, and reactions to works of art in teaching. 3 credits (R,E).

AE423 Psychology of the Viewer: Reviews current research and theories in the development of aesthetic understanding in children and adults. Students examine the change in viewers' aesthetic needs and interests. Issues of measurement and evaluation and implications of aesthetic developmental theory for art programs and policies. 3 credits (E).

AE424 Museum Internship: Provides a field-based setting in which trained interns can implement and evaluate museum educational programs and administrative policies. Additional seminars are devoted to analysis and discussion of student internship. Pre-requisite: AE423 or AE425. 3 credits (E).

AE425 Introduction to Designing Curriculum for Museums: Focuses on designing programs for art museums. Students look at the historical and contemporary functions of art museums within the U.S., analyze the needs and interests of museum audiences, and plan and evaluate museum curricula. 3 credits (R,E).

AE466 Introduction to Art Therapy: Addresses the questions: What is art therapy? and what is therapeutic about art? Introduces students to different theoretical orientations and techniques of art therapy. Considerable emphasis is on selected art-based activities. Discusses origins of the field and presents art therapy as it is distinct from and/or relates to art education. Course gives equal time to theoretical and experiential work. 3 credits (E).

AE474 Drawing and the Psychology of Picturing: Students join studio processes with readings and lectures in order to recognize their different preferences in pictorial organization. 3 credits. (E). professional people in the field, professional standards are developed and finished portfolio pieces produced. Pre-requisite: IL410. 3 credits (R).

DESIGN

DE201 Calligraphy and Letterforms: Introduces Roman and Italic letterforms with emphasis on the Chancery Cursive alphabet. Prototype alphabets of precedent writing masters (Arrighi, Yciar, Cataneo) are examined and their direct influence upon the letterforms of contemporary calligraphers (Rudolph, Koch, Donald Jackson, Tim Girven) is demonstrated. The typeface designs of Adrien Frutiger and Hermann Zapf are studied. 3 credits (E).

DE212 2D Design: Interdisciplinary assignments in basic design involving typography, color, idea generation, and problem solving as it is applied to basic two-dimensional design. The course focuses on the tools, vocabulary, resources, and basic skills of the designer. Pre-requisite: SF174. 3 credits (R).

DE213 3D Design: Approaches the three-dimensional design process through problem solving. Objectives include research, idea generation and selection/evaluation, design development and visual communication with models, and related 2D back-up. Assignments include architectural, interior, landscape, industrial design, furniture, or fashion issues. Pre-requisite: SF174. 3 credits (R).

DE214 Technical Drawing: Basic instrumental drawing using the vocabulary of standard drafting procedures: lines, letters, symbols, and numbers to convey technical information. Orthographic, isometric, axonometric, and perspective methods as applied to design drawing. 3 credits (R,E).

DE215 Technical Drawing for Environmental Designers: Develops technical drawing skills through exploration in various media using architectural contexts. Introduction to "built drawings" made from various techniques. Attention to three-dimensional size, material rendition, construction means, and form characteristics through measuring, documentation, and transformation into two-dimensional drawing. Freehand and hard line drawing including plan, section, elevation, axonometric, and perspective. 3 credits (R,E)

DE218 Product Rendering: An in-depth study of several product illustration and presentation styles. Many different drawing and rendering media are used to develop skills in product design presentation. 3 credits (E).

DE224 Conceptual Drawing: Considers how to mentally and physically visualize concepts, the illustration of ideas. Stresses drawing and keeping a sketch pad. Complex visual ideas are evolved through creative rendering, blending, and composing of familiar objects. 3 credits (R,E).

DE226 Manufacturing Process: A materials and manufacturing awareness production course in two parts. Part one includes casting, fabrication, and molding techniques for metals and plastics. Discusses production techniques, selection and use of modern machine tools, dies, jigs, and fixtures. Part two includes product development documentation (three-view preliminary design layout drawings), of a pre-selection documented in manufacturing processes, i.e. sheet metal, casting, extrusion plastics, injection molding, vacuum form, blow molding, and fiberglass. Pre-requisite: DE213. 3 credits (R,E).

DE227 Architectural Structures I: Introduces construction at a domestic scale through lectures, slides, and field trips. Students learn sufficient wood and masonry building techniques to design a small wood frame building. Structural calculations include sizing of members by stress analysis and beam equations. Assignments include scale drawings, models, and calculations. Pre-requisite: DE213. 3 credits (R,E).

Courses offered in the Computer Arts Learning Center

SF175 Media Arts: Computer
DE308 Introduction to Computer Illustration
DE309 Introduction to Computer Graphics
DE310 Computer Design Applications
DE311 Introduction to 3D Computer Graphics
DE312 Introduction to TrueVision Targa Graphics
DE313 Introduction to Amiga Computer Graphics
DE319 Introduction to Amiga Video Animation
DE339 Computer Video Animation Projects
DE362 Desktop Publishing
DE409 Design and Graphics Programming I
DE410 Design and Graphics Programming II
DE411 Computer Graphic Portfolio Projects
DE216X Introduction to CADD
DE312X 2D Computer Graphics III
SIM123 Introduction to Computers
SIM374 Computer-Controlled Media
SIM353 2D Computer Animation and Video
SIM3X6 Introduction to Topaz

DE260 Typography: A study of the design and use of basic letterforms, typographic contrast, hierarchy of information, major type families and their characteristics and specifications, typographic grids and legibility. 3 credits. (R,E).

DE285 Human Figure in Illustration: Concentrates on drawing the human figure in a variety of situations. Basic anatomy introduced. Assignments include use of figure or anatomical drawing in professional practice situations. 3 credits (E).

DE303 Package Design: The package as a form of communication, including psychological, marketing, and merchandising components. Hands-on experience in design, construction methods and materials, and the use of color and typography for increasingly realistic problem assignments. Critiques include research, analysis, construction, design, and evaluation processes. 3 credits (E).

DE305 Photography for Designers: Exploration of photography as an image making tool for designers; introduces basic black and white photography, printing techniques, and color projects using color transparencies. Photographic images are used as principal images in design-oriented problem solutions. 3 credits (E).

DE307 Furniture Design: Design and construction of progressively more complicated furniture assignments, with lectures on the history of furniture and modern movements and techniques. Students should have some basic familiarity with wood shop processes. 3 credits (E).

DE308 Introduction to Computer Illustration: Introduces image generation and manipulation through illustration software (selected from Photoshop, Painter, Adobe Illustrator, or other software) on Macintosh computers. Combining image with type is involved in some assignments through Quark software, but the major emphasis is on image making. Illustration students are encouraged to apply their computer skills to assignments in illustration major classes, and all work is prepared for traditional or electronic portfolio presentation and critique. 3 credits (R,E).

DE309 Introduction to Computer Graphics: Introduces graphic and illustration software on Macintosh computers. Students scan, import, generate, process, and combine image and text in color and in black and white. Quark desktop publishing software and an imaging program such as Photoshop, Adobe Illustrator, and Painter are used for graphic assignments involving type and image. Output possibilities are demonstrated and computer versus traditional techniques are discussed in critiquing student's final work. 3 credits (E).

DE310 Computer Design Applications: An extension of concepts and skills acquired in DE308 and DE309. Visual projects are developed using a variety of Macintosh software. Emphasis is on producing professional quality work. 3 credits (E).

DE311 Introduction to 3D Computer Graphics: Introduces 3D object theory starting with wire frames through orthographic projection and tri-views in the building of stationary 3D images on Macintosh and IBM computers. Students apply surfaces to solid objects using polygonal rendering, Phong shading, and ray tracing software on Macintosh computers. This course is pre-requisite for students planning to advance to CAD or Topaz animation courses. Problems assigned vary according to the major of the student. Pre-requisite: DE214, DE215 or a drafting course. 3 credits (E).

DE312 Introduction to TrueVision Targa Graphics: Introduces image capture, creation, and manipulation using TIPS software in conjunction with Targa image hardware in MS-DOS machines. Lecture, theory, and readings support student projects involving still images, image/text combinations, and image sequences. 3 credits (E).

DE313 Introduction to Amiga Computer Graphics: Introduction to the use of Amiga computers in graphics and illustration. Topics include 2D image making and processing, techniques of animation, and video output. 3 credits (E).

DE319 Introduction to Amiga Video Animation: Introduces animation techniques using Amiga graphics software and 1/2 inch video output, including animation history and terminology, character animation, camera motion control, key frame animation (tweening), rendering techniques, and story boarding. Animation frames are created using paint and animation software, image capture, video capture, computer sequencing, and video overlay. The final project is presented on tape with a soundtrack. Pre-requisite: DE313 or permission of instructor. 3 credits (E)

DE325 Research: Discussion of major design movements in architecture, graphic design, and industrial design. Presentations by each student of a movement and major designer. Study of research techniques and defining a degree project. Pre-requisite: ID223 or GD220. 3 credits (R).

DE329 Freehand Drawing for Designers A study of freehand objective drawing with lectures and demonstrations on freehand perspective methods, line tone drawings, composition, negative space, and subject and view selection. 3 credits (E).

DE335 Publishing and Periodical Design: Focuses on the application of graphic design methodologies and concepts to the development of publications, newsletters, magazines, and brochures. Emphasizes the development and use of the grid as an organizing and creative principle. Assignments involve the integration of type and image and the sequential ordering of material in a multiple-page format. Pre-requisite: GD311. 3 credits (R,E).

DE339 Computer Video Animation Projects: Continues content of DE319 with work centered on a term-long video/sound animation defined by the student. Projects may be in different fields, such as education materials, advertising, cartoons, etc. Pre-requisite: DE319 or permission of instructor. 3 credits (E).

DE350 Building Components and Details: Construction and detailing of architectural elements for industrial, architectural, and interior designers. Lectures and assignments using drawing and modeling techniques to design and

detail elements such as modular furniture, cabinetry, hardware, partition systems, wall infill systems, etc. Pre-requisite: DE214. 3 credits (E).

DE354 Interior Architecture I: Documentation and design of increasingly complex interiors involving program, design development, and final presentation. Issues of renovation, restoration, architectural adaptation, and new construction are considered. Assignments include detailing, interior structure, space planning, and material selection. 3 credits (E).

DE359 Color Theory and Application: An overview of different color theories including the terminology, sources, and methods of application of color in both pigment and light forms. Pigment color mixing is the base for comprehending printed and light color mixes. Color psychology is discussed and applied. 3 credits (E).

DE361 Typography II: Advanced course in typography which explores ways of combining word and image to produce forceful and effective graphic communication. The continuum of typography and visual poetry is used to explore alternate conceptual models. Pre-requisite: DE260. 3 credits (R,E).

DE362 Desktop Publishing: Introduction to the Macintosh computer as a tool for designing and producing graphic materials of all kinds. Experience with Quark XPress and other "desktop" software familiarizes students with the essential electronic technology of design. Each student completes regular assignments of one and two week duration, as well as one large project, which can be tailored to the student's individual area of interest. Pre-requisite: DE309 or permission of instructor. 3 credits (E).

DE391 Rendering: Architectural rendering of interior and exterior views of the built environment for students of architecture, interior design, and illustration. Students work with black and white and colored media to produce renderings from actual sites, photographs, or plans. Perspective axonometric techniques discussed. Pre-requisite: DE214. 3 credits (E).

DE409 Design and Graphics Programming I: Independent study in the programming and processing of visual images using True BASIC Language. Students work from comprehensive laboratory manuals explaining algorithms for geometric generation and manipulation of images. A final project such as a series of algorithmically generated images, or a personal graphics tool is created with a program. Pre-requisites: high school algebra, geometry, and trigonometry. 3 credits (E).

DE411 Computer Graphic Portfolio Projects: Computer graphic projects for students with prior experience and an idea for a term-long project requiring one or more forms of computer output. Each student develops and produces a major work or series of works for design portfolio or graphic presentation. Projects vary considerably and may involve moving or stationary images, computer output applied in sculptural, collage, or book form, and topics in any of the design fields. Pre-requisite: DE308, DE309, DE311, or permission of instructor. 3 credit (E).

DE412 Corporate Identity: Issues related to graphic identification of large complex organizations and to various strategies currently used by practitioners in establishing corporate standards for all graphic clients used by a company. Pre-requisite: DE212. 3 credits (E).

DE455 Advanced Package Design: Advanced study in the commercial marketing and application definitions of the package. Extensive concentration on product, marketing data, and target customers. Increased exposure to materials/process and manufacture (printing). Pre-requisite: DE303. 3 credits (E).

DE459 Marketing: Introduces basic principles of marketing and all its related activities. The nature of marketing, the cause and effect of human behavior on the market, product development and policies, management, decision making, legal aspects, pricing distribution, and research are discussed. The case method is used as part of the analysis process in examining complex systems of marketing, including government, big business, and the individual consumer. 3 credits (R,E).

Architectural Design

AD223 Introduction to Architecture: Introduction to architecture as a social art involving responsibility to inhabitants, form, and material within public and private contexts. Projects demonstrate evaluation of program choices, building systems, methods, and craft. Students develop skills in transforming design ideas into built form. Pre-requisite: DE213. 3 credits (R,E).

AD310 Architectural Design: Selection and measurement of site, development of preliminary and final designs for required programs, and production of final scale drawings and models. Problems are small to intermediate sized buildings using ground forms, post and beam, wood, and masonry. Pre-requisite: AD223. 3 credits (R).

AD317 Architectural Structures II: Steel construction and calculation for steel beams and columns. Plumbing and electricity are covered, and students are expected to do a renovation design dealing with these mechanical systems. Pre-requisite: DE227. 3 credits (R,E).

AD320 Architectural Design: Design of moderately complex buildings for urban or suburban site, using wood and concrete, with residential and mixed use requirements in urban or suburban context. Pre-requisite: AD310. 3 credits (R).

AD327 Architectural Structures III: Long span construction and truss calculation are studied. Heating, air-conditioning, solar energy, and architectural research are discussed with related design assignments. Pre-requisite: AD317. 3 credits (R).

AD410 Architectural Design: Architectural design projects of increasing complexity, emphasizing understanding architecture as the essence of place and place making. Provides framework for design decisions related to complex programs in community or urban design requiring long span or taller structures in steel or concrete. Pre-requisite: AD320. 3 credits (R).

AD417 Architectural Structures IV: Construction and calculation methods for concrete. Construction scheduling, site work, acoustics, and architectural preservation are among topics assigned. Pre-requisite: AD327. 3 credits (E).

AD420 Architectural Design Portfolio: Preparation of architectural portfolio for job application and graduate school. Development of presentation and documentation techniques and portfolio support materials such as resume, business card, and interviewing aids. Pre-requisite: AD410. 3 credits (R).

AD450/451 Degree Project: A major architectural design project of some complexity is proposed and undertaken. The student develops the problem, researches it, prepares the program, designs a building or a renovation to satisfy the program, and publicly presents the work with models, finish quality drawings, slides, and other techniques. Pre-requisite: DE325. 6 credits (two semesters) (R).

Fashion Design

FD203 History of Costume I: History of costume from Egypt to 1830 studied through fashion plates, video, and slides. Students produce original period apparel designs in fashion plate form. 3 credits (E).

FD204 History of Costume II: History of costume from 1830-1950 studied through fashion plates, video, and slides. Students produce original period apparel designs in fashion plate form. 3 credits (E).

FD255 Creative Fashion Design: Communication of original ideas using geometric principles in design as well as master block pattern structure. Fundamental draping and development of couture techniques. Basic garment construction gives experience in translating creative designs into three-dimensional form. Work in fabric and non-textiles. Pre-requisite: FD256. 3 credits (R).

FD256/257 Pattern Drafting and Construction Techniques: Fundamental understanding of principles and procedures in the development and use of the flat pattern. Introduces basic master block construction from which design changes are made. 6 credits (two semesters) (R).

FD259 Fashion Industry Production: Production relative to the garment industry. The major steps and the major players involved in manufacturing a garment are studied, with discussions of cost, work flow, construction methods, and labor. 3 credits (E).

FD325 Fashion Illustration: Emphasis placed upon development of individual styles of drawing and creative thought. Various techniques employed in expressing fashion through art media. Introduction to basic advertising functions and graphic fashion art processes. Planning and execution of roughs in preparation for finished layouts. 3 credits (E).

FD354/355 Creative Fashion Design: Intermediate level fashion design developing more intricate designs into finished projects. Personal interpretation of projects in children's wear, menswear, bridal, theater, activewear, and other areas of design. Pre-requisite: FD255. 6 credits (two semesters) (R).

FD356/357 Flat Pattern Design and Drafting: A course in advanced pattern drafting and grading techniques which stresses industrial procedures. Students interpret patterns and apply proper methods of construction. The creation of original patterns allows students to experiment with technical practices of fashion design. Pre-requisite: FD256/257. 6 credits (two semesters) (R).

FD358 Fashion Marketing and Research: Development of an understanding of the major considerations involved in buying, selling, and promotion of fashion merchandise in wholesale and retail markets. Historical analysis of American and European industry. Study of research techniques and professional resources resulting in selection of theme-oriented degree project. 3 credits (R).

FD450/451 Degree Project: Each student is required to complete an in-depth research project and present a theme-oriented formal collection of finished work based on their research. Sources of inspiration may include important artists, ancient cultures, historical eras, scientific resources, or a specialized related technical design area. Pre-requisites: FD355 and FD358. 6 credits (two semesters) (R).

FD455 Creative Fashion Design: Individual guidance in executing advanced level design ideas. Students are encouraged to seek their personal directions in fashion design in order to develop professional potential. Portfolio and professional preparation. Pre-requisite: FD355. 3 credits (R).

FD456 Tailoring and Couture Techniques: Tailoring techniques and design detail such as trapunto, couching, and quilting are taught. Technical elements of the couture are included. Develops advanced skills through the execution of tailored designs. Pre-requisite: FD357. 3 credits (E).

FD457 Specialized Fashion Study Presentation of basic information in related areas of fashion, such as millinery, gloves, footwear, handbags, fur, leather, and cosmetics. Discussion of origins, methods of production and finishing, construction, terminology and quality identification. Experimentation in millinery and glove design included. Pre-requisite: FD355. 3 credits (E).

Graphic Design

GD220 Introduction to Graphic Design: An applied approach to basic design principles and skills for students entering the graphic design major. The issue of design responsibility begins with the development of professional attitudes and approaches to problem solving while continuing to focus on the formal elements of typography, color, and idea generation. Pre-requisite: DE212. 3 credits (R).

GD310 Graphic Design: Basic design principles are applied to projects exploring principles, systems, and procedures underlying the practice of graphic design. An emphasis is placed on photographic image-making and the integration of form with content, function, and context. Pre-requisite: GD220. 3 credits (R).

GD311 Graphic Design: Applied graphic design with emphasis on the role of typography and the development of strong visual concepts that communicate clearly to a targeted audience. A synthesis of image and typography is stressed. Pre-requisite: GD220. 3 credits (R).

GD320 Graphic Design: Primarily concerned with development of students planning to be design directors. Application of basic design principles to projects chosen to realistically reflect the range of assignments designers encounter in a studio, agency, or corporate design situation. Pre-requisites: GD310 and GD311. 3 credits (R)

GD410 Graphic Design: Students devise appropriate solutions to challenging and complex problems in graphic design. Projects represent current working practice, professional standards of methodology, and presentation. Pre-requisite: GD320. 3 credits (R).

GD414 Advertising Design: Explores problems typical to advertising agencies. Examines the interrelationship of art director, client, and consumer with focus on solutions to real agency problems. Includes informal talks with art directors and visits to Boston agencies. The development of individual judgment about advertising is part of the professional orientation of the course. Pre-requisite: GD311 or IL310. 3 credits (R,E).

GD420 Graphic Design Portfolio: Preparation of an entry-level portfolio demonstrating professional competence in design, concept, and craft with an emphasis on the student's particular area of interest. Students pass a review panel, produce a resume, and interview in the professional design community. Pre-requisite: GD410. 3 credits (R).

GD450/451 Degree Project: Major research project required of all Graphic Design majors. Projects center around the interests of the student, reflecting strengths and/or voids in development, but having validity and value as original research projects. Written proposals on projects are submitted to the department faculty for approval and students meet weekly with faculty advisor. Set dates for various design inputs and presentations are scheduled during the design development phase of the work. Pre-requisites: GD310 and GD311. 6 credits (two semesters) (R).

Illustration

IL205 Media Techniques: Introduction to the practical application of a broad range of illustration materials and techniques through demonstrations and comparative studio assignments. Pre-requisite: DE212. 3 credits (R).

IL220 Introduction to Illustration: Introduction to professional illustration with emphasis on basic ideas, technique, media, and skill development. An initial look at the methods used to convert ideas and convey them using precise visual tools. Pre-requisite: DE212. 3 credits (R).

IL310 Illustration: Further exploration of the profession of illustration with emphasis on basic ideas, technique, media, and skill development. The elements of visual communication and expression are analyzed and explored individually. Pre-requisite: IL220. 3 credits (R).

IL311 Drawing and Painting for Illustrators: Designed to build drawing and painting skills as they apply to visual communication-illustration. Techniques using watercolor, gouache, acrylics, dry and wet markers, air brush, and mixed media are explored for expressive quality in illustration assignments. Pre-requisite: IL220. 3 credits (E).

IL320 Illustration: Sets the role of the illustrator as a communicator in the field of public information. Problems deal with illustration in advertising, books, and educational aids, singly or in series. Pre-requisite: IL310. 3 credits (R).

IL321 Graphic Design for Illustrators: Creative idea development course with attention given to typography in combination with imagery, illustration, and composition. Explores the interaction between graphic design and illustration with assignments typical of professional practice. Pre-requisite: IL220. 3 credits (R).

IL325 Research for Illustrators: Introduces a wide spectrum of research gathering techniques and their application to illustration problems. Assignments include specific research issues for illustrators such as locating historical reference materials or working with live models and locations. Students initially solve assigned problems on a variety of subjects and in the latter part of the semester propose and begin research on a senior degree project. Pre-requisite: IL220 . 3 credits (R).

IL410 Illustration: An examination of problems inherent in grouped and serialized illustration, selected from current personal interests and designed for specific audiences. Increased demands placed upon the quality of research and idea development within a professional practice context. Pre-requisite: IL320 . 3 credits (R).

IL411 Book Illustration: Using available published or other written material as text, each student completes the designing and illustrating of a book; emphasis is placed on the research needed to create pictures for an identifiable population and a specific conventional method of reproduction. Also required are variations on the chosen medium and storyboards as comprehensives. Bookbinding is demonstrated and preparing camera-ready art is reviewed. Pre-requisites: IL320 and IL321. 3 credits (R,E).

IL420 Illustration Portfolio: Emphasis on portfolio material based on the student's choice of direction. Through a series of discussions with the instructor and presentations by professional people in the field, professional standards are developed and finished portfolio pieces produced. Pre-requisite: IL410. 3 credits (R).

IL450/451 Degree Project: Major research project required of all illustration majors. Projects may center around the interests of the student, but need to be far reaching and scholarly. A written presentation on the original body of research with visuals culminates with an exhibition of project illustrations. Pre-requisites: IL325, IL450. 6 credits (two semesters) (R).

Industrial Design

ID223 Introduction to Industrial Design: Introduction to the design process and problem solving techniques used in industrial design. An exploration of tasks required for research, preliminary concept sketching, design refinement, presentation, and fabrication possibilities. The use of media and drawing techniques and basic scale model making are introduced. Pre-requisite: DE213. 3 credits (R).

ID305 Manufacturing Process: Specific problems in the manufacturing development of a product are investigated through a detailed case study of a new product from its inception to its completion. Cost analysis and research into the technical problems of competitive manufacturing and marketing are included. Pre-requisites: DE214 and DE226. 3 credits (R).

ID310 Industrial Design: Emphasis is placed on integrating creative concepts with the development of visual communication skills, such as rendering and model making. Pre-requisite: ID223. 3 credits (R).

ID320 Industrial Design: Design projects are developed in full four-phase programs: analysis and conceptual design refinement, final design and documentation, model, and presentation. Pre-requisite: ID310. 3 credits (R).

ID410 Industrial Design: Theory and practice of industrial design through an objective study of processes in the development of a product or system of design. Designs are resolved from well-grounded investigative methods which indicate true and objective directions of environmental needs through four major areas of control: research, objective analysis, materials and processes, marketing and distribution. Problems are planned and executed by integrating previously acquired skills with new supporting disciplines to effect proper design solutions. Pre-requisite: ID320. 3 credits (R).

ID420 Industrial Design Portfolio: Guides students through the process of developing a professional portfolio. Pre-requisite: ID410. 3 credits (R).

ID450/451 Degree Project: Theory and practice of industrial design methods applied to the identification and design of a product or system which fills a significant need. Degree project topic must be approved by the Industrial Design faculty, be relevant to design, and consistent with the student's capabilities. Pre-requisite: ID320. 6 credits (two semesters) (R).

FINE ARTS
THREE-DIMENSIONAL

Three-Dimensional Arts

TDA200 3D Design: Concepts and Processes: Projects cover conceptual problems, drawings, three-dimensional formal design problems, and basic structural engineering. 3 credits (R).

TDA201 3D Design: Materials and Processes: An introduction to the wood shop; designed to give attention to aesthetic as well as technical skills. Projects cover concept drawings, model making, and one or more finished works in wood. 3 credits (R).

TDA205 Wood Structures: The proper use and application of basic woodworking equipment, materials, and concepts. 3 credits (E).

TDA310, 311, 312, etc. Theme: Examines contemporary concepts and modes of art making that are common to the three-dimensional disciplines. Theme topics vary reflecting current art issues and student interest. 3 credits (R,E).

TDA310 Theme: Narrative: Investigation of traditional and modern uses of symbols through objects and place. Projects cover storytelling, literary comparisons, and analogies with ancient as well as personal ritual objects and images. 3 credits (E).

TDA311 Theme: Function: Examines functional and non-functional objects which share common formats and asks "What are the patterns of function in your own work?" Focus is on the creation of a body of work in the student's concentration medium which addresses these issues. 3 credits (E).

TDA312 Theme: Installation: The expansion of two-dimensional and three-dimensional media into exterior and interior spaces. Projects deal with various aspects and issues of installations, projections, socio-political issues, site specificity, and collaboration. 3 credits (E).

TDA313 Theme: Mixed Media: Emphasizes the use of mixed media in developing individual sculptural approaches. Various technical materials and processes are incorporated into course content. Experimental attitudes in creating objects and installations are encouraged. 3 credits (E).

TDA400 Senior Seminar: Examines the business aspects of being an artist and surveys career options and graduate school possibilities. Various professionals: accountant, gallery director, lawyer, working artist, public art director visit the class. Students prepare a portfolio which includes a resume, statement of intent, and slides, and give several presentations. Pre-requisite: completion of 300 level department requirements. 3 credits (R).

Ceramics

CER201 Basic Ceramics: Overview of ceramic experience, introduces students to handbuilding and wheelworking processes and to aesthetic concerns common to both sculpture and vessel making. 3 credits (E).

CER202 Ceramic Handbuilding: Exploration and instruction involving technical, aesthetic, and skill development in ceramic handbuilding processes. Consideration is given to both sculpture and vessel making. 3 credits (R,E).

CER203 Ceramic Wheelworking: Introduces ceramic media with primary focus on using the potter's wheel. Functional and non-functional formats are explored, as are glazing and kiln-firing. 3 credits (R,E).

CER300/301 3D Seminar: Ceramics: Provides a forum for the discussion of current ceramic issues. Students participate in special workshops, visit exhibitions and artist's studios, plan student exhibits, view relevant slides and films, research ceramic artists and concerns, and attend all Fine Arts 3D Department visiting artist programs. 6 credits (two semesters) (R).

CER302 Ceramic Materials: Clay: Investigation of clays, clay-based surfaces, and kiln-firing technology. Pre-requisite: any 200 level ceramic elective. 3 credits (R,E).

CER303 Ceramic Materials: Color and Surface: Assists students to develop theoretical and practical understanding of glazes. Includes formulation, application, testing, and firing procedures. Pre-requisite: CER302 or by permission of instructor. 3 credits (R,E).

CER304 Ceramic Sculpture: An investigation of concepts, objects, installations, and environments using ceramic materials. Pre-requisite: any 200 level ceramic elective or by permission of instructor. 3 credits (E).

CER305 Ceramic Casting: An exploration of plaster, casting slips, mold making, and other supportive techniques in the creation of vessels and non-vessel formats. Pre-requisite: any 200 level ceramic elective or by permission of instructor. 3 credits (E).

CER400/401 3D Seminar: Ceramics: Provides a forum for the discussion of current ceramic issues. Students participate in special workshops, visit exhibitions and artist's studios, plan student exhibits, view relevant slides and films, research ceramic artists and concerns, and attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: CER300/301. 6 credits (two semesters) (R).

CER402/403 Advanced Ceramics Studio: Assists students in developing a focused, coherent body of work through research projects, critical exposure to artists and concepts, and the co-ordination of personal sources, intent, and ceramic techniques. Pre-requisite: 6 credits in ceramic studio. 3 credits (E).

Fibers

FIB221 Flexible Structures: Explores ideas, sources of inspiration, and methods of structuring with a variety of flexible, soft, or fibrous materials. Slides, films, and assigned studio problems introduce a variety of contemporary approaches, after which students have the opportunity to pursue directions of their choice in more depth. 3 credits (E).

FIB222 Introduction to Weaving: An introduction to principles and techniques of floor loom weaving, including warp preparation, dressing the loom, pattern drafting, basic loom-controlled and weaver-controlled weaves. Slide presentations emphasize a personal approach to the media. 3 credits (E).

FIB223 Surface Design on Fabric/Resist: An introduction to fabric dyes and procedures and to resist processes. Japanese, African, and Indonesian techniques for tie-dye, batik, paste resist, and hand painting on fabric are studied. Emphasis is on development of personal expression as well as technical proficiency. Workshops, slide presentations, and visiting artist lectures are included. 3 credits (E).

FIB224 Papermaking: Introduction to traditional and experimental methods of hand papermaking, with an emphasis on using papermaking as an expressive art medium. Through demonstrations, workshops, and slide presentations, students explore the fundamental steps involved in papermaking. Students uti-

lize their handmade papers and other media to explore concepts and techniques in two and three-dimensional art forms. 3 credits (E).

AE/FIB225 Fibers and Cross-Cultural Education: Students explore the potential of fibers in the classroom and in their own artworks through a cross-cultural study of our rich fiber heritage, ranging from traditional and folk modes to unique contemporary approaches, with readings, slides, museum trips, lectures, discussions, workshops, and individual studio projects. 3 credits (E).

FIB226 Surface Design on Fabric/Printing: An introduction to various methods of silk screening on fabric. Emphasis on personal expression as well as technical proficiency. Workshops, slide presentations, and guest artist lectures are included. 3 credits (E).

FIB227 Introduction to Fibers: An introduction to various methods of interlacing and structuring with fibers. Workshops, slide presentations, and studio assignments familiarize the student with a variety of techniques, such as plaiting, coiling, knotting, netting, stitching, feltmaking, fiber sculpture, and assemblage. 3 credits (E).

FIB300/301 3D Seminar: Fibers: Provides a forum for the discussion of current fiber issues. Students participate in special workshops, visit exhibitions and artist's studios, plan student exhibits, view relevant slides and films, research fiber artists and concerns, and attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: 6 credits fibers studios. 6 credits (two semesters) (R,E).

FIB321 Advanced Fiber Studio: An in-depth exploration of certain areas of fiber previously encountered that are of personal interest to the student. This implies over the course of the semester, experimentation, research, and the development of a series of works within the areas chosen. In addition, there are assigned projects and special workshops. Pre-requisite: two fiber electives. 3 credits (E).

FIB322 Intermediate Weaving: An exploration of more complex weaving techniques including computer aided drafting, multiple harness and three-dimensional weaves, and ikat. Emphasis on personal expression as well as technique and craftsmanship. Workshops, slide presentations, guest speakers, and a field trip are also included. Pre-requisite: FIB222. 3 credits (E).

FIB324 Advanced Papermaking: Offers students who have a basic understanding of the papermaking process the opportunity to expand and refine technical skills and aesthetic concepts in two and three-dimensional approaches to handmade paper. Advanced techniques are explored through workshops/demonstrations, but major emphasis is placed on the development of a personal body of work. Slide presentations, visiting artists, and a field trip are included in this course. Pre-requisite: FIB224 or permission of instructor. 3 credits (E).

FIB400/401 3D Seminar: Fibers: Provides a forum for the discussion of current fiber issues. Students participate in special workshops, visit exhibitions and artist's studios, plan student exhibits, view relevant slides and films, research fiber artists and concerns, and attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: 6 credits fibers studios. 6 credits (two semesters) (R,E).

FIB421/423 Advanced Fiber Studio: Students address complex problems of structuring and designing to develop a more personalized approach to the fiber media through a series of in-depth projects with supporting research and experimentation. Slides, films, special workshops, and visiting artists are included. Pre-requisite: FIB321. 3 credits (R,E).

FIB422 Advanced Weaving: The expansion and refinement of skills in design, technique, and concept, and development of a strong direction and personal expression, through the completion of a series of self-directed projects. Special workshops, slide presentations, guest artists, and a field trip are also included. Pre-requisites: FIB222 and FIB322. 3 credits (E).

Glass

GL231 Glassblowing: A course in basic glassblowing techniques. Includes demonstrations and progressively more difficult assignments. Group glassblowing "clinics" encourage team work. Weekly slide lectures which briefly cover glass history and survey contemporary glass art in depth, are included. 3 credits. (R,E).

GL232 Cold Glass Working Techniques: A basic course with assignments and demonstrations based on the use of glass working machinery. Students are required to follow instructions for glass cutting, grinding, polishing, drilling, sandblasting, fabricating and associated model making, and drawing. Proper use and maintenance of equipment is emphasized. Weekly slide lectures, which cover glass history briefly and contemporary art glass in depth, are included. 3 credits (R,E).

GL233 Sculptural Glass: Emphasizes individual expression using glass as a medium, encouraging experimental approaches to glass fabricating, joining, combining with other materials, and some work with glass studio machinery. Individual assignments and instruction are combined with occasional group critiques. Lectures on historic and contemporary glass are included. Pre-requisites: GL231 and GL232. 3 credits (E).

GL300/301 3D Seminar: Glass: Provides a forum for the discussion of current glass issues. Students participate in special workshops, visit exhibitions and artist's studios, plan student exhibits, view relevant slides and films, research glass artists and concerns, and attend all Fine Arts 3D Department visiting artist programs. Pre-requisites: GL231 and GL232. 6 credits (two semesters) (R).

GL331/332 Advanced Glass: Emphasizes development of a personal style and an approach to expression within the medium. Students are encouraged to go beyond the use of glass only in works of art. The course includes scheduled critiques, demonstrations, and slide lectures on techniques, works of contemporary glass art, and works in other media. Pre-requisites: GL231/232. 6 credits (two semesters) (R).

GL400/401 3D Seminar: Glass: Provides a forum for the discussion of current glass issues. Students participate in special workshops, visit exhibitions and artist's studios, plan student exhibits, view relevant slides and films, research glass artists and concerns, and attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: GL300/301. 6 credits (two semesters) (R).

GL431/432 Advanced Glass: Emphasizes the production of a consistent, advanced body of work. The course includes hot and cold glass assignments, scheduled critiques, demonstrations, slide lectures on techniques, works of the past, contemporary glass art, and works in other media. Pre-requisites: GL331/332. 6 credits (two semesters) (E).

Metals

MTL200 Jewelry: Introduces basic issues and techniques that are unique to jewelry making as a creative and expressive medium. Traditional and contemporary attitudes toward body adornment are discussed. Techniques covered: basic fabrication (cold-joining, sawing, soldering, finishing), lost-wax casting, and stone setting. Projects use precious metals as well as common materials. 3 credits (E).

MTL210 Beginning Metal: Covers basic metalworking techniques focusing on design and function. Assignments cover problems that are both aesthetic and technical. Metal fabrication, inlay, forging, sinking, and stone setting are introduced. 3 credits (R,E).

MTL220 Intermediate Metal: Study in Series: Focuses on the development of a personal style through a series of projects based on one source. Technical and aesthetic experimentation in casting, raising (bowl making), etching, and chasing and repousse. Pre-requisite: MTL200 or MTL210. 3 credits (R,E).

MTL230 Color and Metal: Examines the color palette available for metals. Projects include enameling, patination, alloy-making, and painting. 3 credits (E).

MTL300/301 3D Seminar: Metal: Provides a forum for the discussion of current issues in jewelry and metalsmithing. Students participate in critiques, special workshops, visit exhibitions and artist's studios, plan student exhibits, view relevant slides and films, research artists and historical objects. Students attend all Fine Arts 3D Department visiting artist programs. Pre-requisites: MTL210 and any metal elective. 6 credits (two semesters) (R,E).

MTL310/320 Advanced Metal Studio: Nutures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The importance of drawing, modelmaking, and journal-keeping are stressed. Three self-generated projects are completed during the semester. Pre-requisites: MTL210 and any other metal elective. 6 credits (two semesters) (R,E).

MTL321 Vessels: Introduces vessel-making techniques for metals including sinking, raising, planishing, and eccentric forming. Pre-requisite: MTL200 or MTL210. 3 credits (E).

MTL322 Blacksmithing/Bladesmithing: Practical experience in hot forging and finished steel. Tool making is also covered. Pre-requisite: MTL210. 3 credits (E).

MTL400/4013D Seminar: Metal: Provides a forum for the discussion of current issues in jewelry and metalsmithing. Students participate in critiques, special workshops, visit exhibitions and artist's studios, plan student exhibits, view relevant slides and films, research artists and historical objects. Students attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: MTL300/301. 6 credits (two semesters) (R).

MTL410 Advanced Metal Studio: Nutures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The importance of drawing, modelmaking, and journal-keeping are stressed. Three self-generated projects are completed during the semester. Pre-requisites: MTL310/ 320 and any other metal elective. 3 credits (E).

MTL420 Advanced Metal Projects: Nutures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The importance of drawing, modelmaking, and journal-keeping are stressed. Three self-generated projects are completed during the semester. Pre-requisites: MTL310 /320 and any other metal elective. 3 credits (E).

Sculpture

SC200 Sculpture Studio: Comprehensive study of sculptural problems and applications including structural, technical, and environmental considerations. Materials include plaster, wire, wood, and clay. 3 credits (E).

SC201 Foundry Process in Sculpture: Bronze and aluminium castings are made using processes of greensand and lost-wax shell casting. Course covers moldmaking, casting, and chasing. 3 credits (E).

SC203 Moldmaking and Casting: Techniques: A study of rigid and flexible molds and various fine art casting materials. 3 credits (E).

SC251/252 Figurative Clay: A study of the construction of portrait and figure executed from life in clay. Introduces the use of plaster as a casting medium. Pre-requisite: SC251 for SC252. 3 credits (E).

SC253 Welding: A beginning course in the construction of steel sculpture produced through oxy-gas and arc welding. Introduces forging and machine shop practices. 3 credits (E).

SC260 Wood Carving: An introduction to wood carving methods with basic information about types of wood and traditional uses. Demonstrations cover use and care of mallets, chisels, and knives. Attention is given to wood as a material which plays an active role in the process. 3 credits (E).

SC300/301 3D Seminar: Sculpture: Provides a forum for the discussion of current sculptural issues. Students participate in special workshops, visit exhibitions and artist's studios, plan student exhibits, view relevant slides and films, research sculptors and concerns, and attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: 6 credits of sculpture studio. 6 credits (two semesters) (R).

SC351 Anatomical Structure: An in-depth study of the bones and muscles of the human figure. Students work primarily in three-dimensional form. Course covers movement, proportions, and development through growth and aging. Pre-requisite: SC251. 3 credits (E).

SC352/452 Advanced Figurative: Sculpture: Advanced figure modeling stressing personal concepts in the use of the figure as a means of expression. Life-size modeling is encouraged. Pre-requisite: 6 credits from SC251, SC252, or SC351. 6 credits (E).

SC355/455 Advanced Sculpture Studio: Explores concepts in sculpture through environmental and formal concerns, social issues, kinetic, and monumental works. Pre-requisite: 6 credits of sculpture studio. 3 credits (E).

SC400/401 3D Seminar: Sculpture: Provides a forum for the discussion of current sculptural issues. Students participate in special workshops, visit exhibitions and artist's studios, plan student exhibits, view relevant slides and films, research sculptors and concerns, and attend all Fine Arts 3D Department visiting artist programs. Pre-requisite: SC300/301. 6 credits (two semesters) (R).

FINE ARTS
TWO-DIMENSIONAL

Painting

FA100 Introduction to Painting: Fundamental techniques of oil and acrylic media applications, color and composition theory, and the observational study of form, space and light. 3 credits (E).

FA102/202 Life Drawing: Combining sections of freshmen and sophomore students for the study of the human figure, emphasizing observational response to movement, form, light and shadow, expression, and concepts of three-dimensional space. 3 credits (E).

FA103 Watercolor: Fundamental techniques of transparent watercolor media, such as wet in wet, drybrush, glazing, and knowledge of painting tools. Emphasis on color vocabulary development, exploring composition, and the history of watercolor painting. 3 credits (E).

FA104 Painting Materials and Processes: The manufacture of pigments, dyes, surfaces, and mediums used in two-dimensional work, with emphasis on the uses of oil, acrylic, and tempera paints. Projects include painting with student-mixed pigments and grounds. 3 credits (E).

FA200 Painting: Advanced study of painting in oils and acrylics with an emphasis on composition and concept development. Pre-requisite: FA100. 3 credits (E).

FA201 Drawing: Observational drawing from the figure, still life, and landscape; drawing from the imagination, concepts of time and space, and literary sources; development of advanced techniques for drawing. Pre-requisite: SF172 or freshman level drawing experience. 3 credits (E).

FA203 Advanced Watercolor: Advanced study of watercolor techniques and mixed media potentials. Student projects involve assigned topics and self-originated representational or abstract paintings in water based media. Pre-requisite: FA103. 3 credits (E).

FA204 Color Theory: The study of color as applied to the practice of painting and printmaking. Investigation of intuitive color response as well as classic color theory models, such as Albers, Itten, and Munsell. Pre-requisite: SF171 or FA100. 3 credits (E).

FA205/206 Painting: The study and practice of painting in oils, acrylics, and mixed media. Sophomores study basic issues of form construction, color, paint application, and the functions of painting tools, and initiate individual projects of personal imagery. Pre-requisite SF171, SF172, or transfer equivalent (FA100 recommended). 12 credits (two semesters) (R).

FA208 Nature/Form Analysis: The study of structural families in nature and the graphic means by which they are described, through lectures, field trips, and assignments in objective and creative drawing. 3 credits (E).

FA210 Portrait Painting: Painting the portrait in watercolor, oils, or acrylics from observation and imagination, emphasizing form, light and shadow, color, composition, and expression. Pre-requisite FA100 or enrollment in FA205. 3 credits (E).

FA211 Abstract Painting Critique: Weekly critique class emphasizing various approaches to abstraction, such as abstraction from subjective themes; formal abstraction emphasizing color, surface, shape, etc.; collage; and concepts of minimalism. Slide lectures and class discussions of historical precedents for abstract painting. Pre-requisite: FA100 or enrollment in FA205. 3 credits

(E).FA214 Drawing from the Museum: A seminar course in which students draw from specific paintings in the Boston Museum, informed by slide talks and class discussions which explore the concepts and techniques of master painters. 3 credits (E).

FA215 Pictorial Space: A studio survey of the formal and expressive means used in the creation of pictorial space by various cultures, with emphasis on its development in Western art. Slide lectures and critiques of student assignments focus on differing spatial concepts. 3 credits (E).

FA220 Landscape Painting: Landscape painting and drawing outdoors (whenever possible) with watercolor, oils, or acrylic media. Emphasis on illusionistic space, color interpretation, atmosphere, and abstraction from nature. Pre-requisite FA100 or enrollment in FA205. 3 credits (E).

FA221 Renaissance Painting Techniques: A study of the process of making luminous paintings in the style of the Flemish masters. Students learn underpainting on a gesso ground and the Renaissance methods of applying layers of egg tempera and oil glazes. 3 credits (E).

FA235 Drawing for Painting Majors: Drawing component to FA205, which meets each fall term only. Designed to explore the relationship between methods of drawing and painting, including drawing as a preparation for painting, sketchbook idea development, still life and figure study, combinations of drawing and paint media used together, and the use of drawing as a means of self expression as separate from painting. Pre-requisite: enrollment in FA205. 3 credits (R,E).

FA257 Realist Painting: Study of techniques and strategies of painting which aid in creating the illusion of three-dimensional space, and 'naturalistic' color and light. Emphasis on concept and theme development and the potentials for creative interpretations of the so-called 'real' world. Survey of historical precedents for realist painting. Pre-requisite: FA100 or enrollment in FA205. 3 credits (E).

FA259 Anatomy: Drawing studies of human anatomical form including the technical analysis of bone and musculature forms. Pre-requisite FA102/202. 3 credits (E).

FA260 Portrait Drawing: Drawing the portrait, using pencil, charcoal, and pastels, from observation and imagination, emphasizing form, light and shadow, color, composition, and expression. Pre-requisite FA102/202 or SF172. 3 credits (E).

FA263 Oriental Brush Techniques: Traditional and contemporary applications of Eastern cultures' use of brush and ink and brush and paint. Students are encouraged to invent personal applications of brush work to adapt to their own concepts and themes. 3 credits (E).

FA264 Collage/Assemblage: Drawing, painting, and sculpting using found objects, 'appropriated' images, letter forms, texts, and personal memorabilia and photographs. Student research, slide lectures, and class discussions concerning the history of collage and assemblage. Pre-requisites: FA100 or SF172 and SF173. 3 credits (E).

FA271 Still Life Painting: Painting in oils and acrylics from still life arrangements emphasizing the use of spatial strategies, color mixing, qualities of light, and paint application techniques. Both representational and abstract interpretations of still life subjects studied, as well as historical precedents for still life painting. Pre-requisite: FA100 or enrollment in FA205. 3 credits (E).

FA301 Advanced Drawing: Advanced study of observed subjects, such as drawing the figure, still life, landscape, etc., as well as visualizing from the imagination and creating abstract images as drawings. Emphasis on advancing drawing skills and encouraging personal expression in drawing. Pre-requisite: FA201, or FA235, or FA102/202. 3 credits (E).

FA302/402 Advanced Life Drawing: Combined sections of junior and senior students for advanced study of the human figure incorporating traditions of observed representation as well as concepts of movement, atmosphere, symbolic content, and personal interpretation. Pre-requisite: FA102/202. 3 credits (E).

FA305/306 Painting: Meets in combined sections with senior students for the study and practice of painting in oils, acrylics, and mixed media. Juniors are expected to demonstrate advanced knowledge and skill in the technical handling of their chosen medium, and to pursue an independent personal direction in painting involving representation, abstraction, environmental or performance art as related to painting. Pre-requisites: FA205 /206 and FA235. 12 credits (two semesters) (R).

FA335 Drawing for Painting Majors: Drawing component to FA305 which meets each fall term only. Designed to explore the relationships between methods of drawing and painting including: drawing as a preparation for painting, sketchbook idea development, still life and figure study, combinations of drawing and paint media used together, and the use of drawing as a means of self expression as separate from painting. Pre-requisites: enrollment in FA305 and FA235. 3 credits (R,E).

FA356 Drawing Seminar: A critique class for advanced drawing students who are working on self directed drawing projects or who are experimenting with concepts or techniques outside of conventional drawing traditions. Pre-requisite: FA201 or FA235 or FA102/202 or enrollment in FA305. 3 credits (E).

FA369 Life Painting: Painting in oils and acrylics from the figure, emphasizing the use of spatial strategies, color mixing, qualities of light, and paint application techniques. Both representational and abstract interpretations of the figure studied, as well as historical precedents for life painting. Pre-requisite: FA102/202 or FA205. 3 credits (E).

FA370 Imaginative Drawing: Non-traditional approaches to drawing including working from dream imagery, inventing factitious realities, exploring abstraction, creating new tools to draw with, and experimentations with mixed media in drawing. Pre-requisite: FA201 or FA205 or FA301 or FA356. 3 credits (E).

FA405/406 Painting: Meets in combined sections with junior level painting majors for the study and practice of painting in oils, acrylics, and mixed media. Senior painting students work on self-defined degree projects in painting and are expected to have a command of both technical and conceptual means for creating their work. Pre-requisites: FA305/306, FA335. 12 credits (two semesters) (R).

FA435 Drawing for Painting Majors: Drawing component to FA405 which meets each fall term only. Designed to explore the relationship between methods of drawing and painting, including drawing as a preparation for painting, sketchbook idea development, still life and figure study, combinations of drawing and paint media used together, and the use of drawing as a means of self expression as separate from painting. Pre-requisites: enrollment in FA405 and FA335. 3 credits (R,E).

Printmaking

PM100 Introduction to Printmaking: An introduction to basic printmaking techniques including monoprint, intaglio (etching), lithography, and relief printing using an experimental and empirical approach to the graphic media. Investigation of visual structures by means of the print process emphasized. 3 credits (E).

PM250 Artist's Books: This course examines the unique book, giving the students the opportunity to explore text and image in traditional and non-traditional approaches and formats. Projects focus on content, composition, paging sequence, format and materials. Students build their ideas using the processes and materials of painting, printmaking, sculpture, and mixed media. 3 credits (E).

PM260 Beginning Etching: A presentation of basic intaglio skills: drypoint, hard and soft ground etching, and aquatint. Emphasis is on using the craft and the process of printmaking to explore the more familiar ideas of line, value, and form. 3 credits (R,E).

PM263 Alternative Photo Printmaking: Light sensitized materials used as drawing, collage, painting, and printing tools. Through demonstrations, studio work, and critiques, students are introduced to non-traditional techniques in photographic processes. No prior experience in photography or printmaking required. 3 credits (E).

PM264 Monoprint: This course involves the student in a direct and immediate form of printing bridging the worlds of painting, drawing, and printing. Emphasis is placed on visual thinking and the development of imagery through a combination of process, observation, and imaginative drawing. The techniques of water-base and oil-base printing, including collage, collagraph, and multiple plate printing are demonstrated. 3 credits (E).

PM266 Printmaking: This sophomore level major's section familiarizes the student with the techniques necessary to develop a print as a part of the artistic process. Course reviews basic processes and encourages the development of individual imagery in printmaking. 3 credits (R).

PM270 Beginning Lithography: An introduction to the drawing and printing of stone and metal plate lithography. This course emphasizes the development of visual ideas through the materials, tools, and chemistry of the lithographic process. 3 credits (R,E).

PM271 Relief Printing: An introduction to relief printmaking employing woodcut, linoleum cut, and letterpress printing. Students build imagery using conventional and unconventional approaches. 3 credits (E).

PM280 Silkscreen Printing: An introduction to various processes in screen printing. Study of color, design, and drawing using techniques from handcut through photographic stencil making. 3 credits (R,E).

PM360/460 Intermediate and Advanced Etching: A variety of advanced etching techniques teaching the basic fundamentals of color and multi-plate printing. The advanced level of this course is designed for students who, after completing PM260 and PM360, would want to work more independently towards developing a series of images. Pre-requisite: PM260/360. 3 credits (E).

PM365/366 Printmaking: This is a vertical studio of junior and senior major students. Students analyze the use of printmaking within a personal body of work. Exploration of mixed media tech-

niques culminates in the publishing of a folio or limited edition book of their prints. Pre-requisite: PM266. 12 credits (two semesters) (R,E).

PM367/467 Drawing into Print: Concurrent projects in drawing and printmaking address the dialogue between concept and process. Techniques in hand pulled jumbo relief and monoprint, and presswork in dry-point, etching, and lithography follow work from observation, imagination, and the influences of process as means of discovery and image building. Pre-requisites: 200-level drawing or painting for PM367 and 300-level drawing for PM467. 3 credits (R,E).

PM370/470 Intermediate and Advanced Lithography: This course is designed to increase independence in studio work through investigation of special printing and drawing techniques including color lithography. Printing skills are emphasized. Students work more independently in their aesthetic and technical research for the creation and production of original prints. Pre-requisite: PM270/370. 3 credits (E).

PM380 Intermediate Silkscreen Printing: A workshop course, students build on basic screen printing techniques and more complicated applications of this medium. Darkroom and photo processes are stressed. Lectures and demonstrations include a variety of processes from paper to fabric printing. Primary emphasis is on the development of those skills into means of expression as well as attention to printing techniques. Pre-requisite: PM280. 3 credits (E).

PM401 Printmaking Seminar: A seminar for advanced printmaking students which incorporates group studio projects as well as individual research topics. Pre-requisite: a 300-level printmaking course. 3 credits (E).

PM465/466 Printmaking: A continuation of students' personal development through an intense study of drawing, color, and design. Toward the end of the first semester students plan a thesis project which is developed and presented during the second semester. Pre-requisite: PM365/366. 12 credits (two semesters) (R,E).

MEDIA AND PERFORMING ARTS

Filmmaking

FM180 Introduction to Filmmaking: A beginning survey of the many uses of motion pictures from art to commerce, which includes hands-on production experience with basic equipment and an opportunity to analyze many different types of films from the production point of view. The use of film as a fine art medium and its relationship to the avant-garde of painting, poetry, and music is emphasized. 3 credits (E).

FM280/281 Filmmaking: Focuses on the use and operation of filmmaker's tools and their relationship to different uses and styles of film. Students choose from a variety of exercises and try out different equipment and gauges of film including Super-8 silent and sound cameras and editing equipment, 16mm silent and no-synch sound cameras, and recorders. Basic optics, rephotography, and processes used in the film industry are discussed. 12 credits (two semesters) (R,E).

FM285 Studio Production: Realizes student film or video productions in the area's Film Studio through a series of workshops where students direct and crew for each other's short scripts. Pre-production techniques covered include story-boarding, preparing shot lists from scripts, equipment allocations, crew and production schedules. Production techniques include directing for camera and action, lighting and metering, continuity and coverage, and sound recording and microphone placement. Pre-requisite: FM180 or MP201. 6 credits (E).

FM380/381 Junior Filmmaking: This course consists of two components each week: a technical workshop and a film viewing and discussion seminar. The student is exposed to advanced Super-8 post-production editing and sound transfer equipment, 16mm Bolex camera operation, lights and exposure meters, sound recording and mixing equipment, microphones, 16mm sound transfer equipment, and 16mm editing. Students are expected to develop their craft out of their own vision, completing a body of film work by the end of the year. Pre-requisite: FM280/281. 12 credits (two semesters) (R,E).

FM382 Experimental Animation: A wide range of stop-motion techniques are demonstrated in workshops and screenings. All techniques are discussed in relation to how they alter time/space paradigms to allow the filmmaker to break from real-time expectations to experiment with time as a medium. 3 credits (E).

FM383 Professional Post-Production Techniques: Designed for students who wish to learn the fundamentals of film editing and image-reproduction techniques, which may include optical-printing and film-video transfers. 3 credits (E).

FM384 Filmmaking Seminar: Introduction to the work of film artists and periods of filmmaking. Students view films, hear lectures on the films and in turn are encouraged to articulate their ideas verbally about the work. This discussion and exchange, coupled with the film viewing, aims to inspire students into being able to make their own films and consider other films with a critical perspective. 3 credits (E).

FM480/481 Senior Filmmaking: Designed to teach advanced 16mm synchronous sound film production. Each student must complete a senior film project which may range from being a short narrative film to a highly experimental exploration of a visual idea using film. Pre-requisite: FM380.381. 6 credits (two semesters) (R,E).

Photography

PH100 Introductory Photography for Non-Majors: A beginning course for students with an interest in creative work and study in black and white photography. Exposure controls, camera operation, and rudimentary film development and printing are explored. 3 credits (E).

PH200 Intermediate Photography for Non-Majors: Explores more extensively both aesthetic and technical dimensions of the medium. Pre-requisite: PH100. 3 credits (E).

PH270 Photography: Introductory required course for majors which covers the fundamentals of black-and-white technique and aesthetics. Slide presentations and field trips are combined with principles of optics, cameras, film, photographic chemistry, and darkroom techniques. Assignments covering various aspects of the medium are critiqued weekly. 6 credits (R).

PH271 Introduction to Color Photography: Introduces the fundamentals of color printing and the use of color materials. Concentrates on technical and compositional skills and the discipline of color negative printing. Also investigates the use of color as a means of personal expression. Pre-requisite: PH270. 6 credits (R).

PH370 View Camera: A rigorous introduction to the use of the view camera. Each week specific assignments are given and results from the previous week reviewed and discussed. Each assignment addresses one aspect of the view camera's special descriptive properties. Pre-requisites: PH270 and PH271. 6 credits (R).

PH371 Expressive Photography: Students develop and refine their personal vision as expressed by the photograph through long-term assignments or projects, more advanced technical knowledge, and a deeper familiarity with issues in the medium. Slide presentations, critiques, and visits to exhibitions are important elements of this class. Pre-requisites: PH270 and PH271. 6 credits (R).

PH372 Sequential Photography: An exploration of photography as narrative, directed to an understanding of the possible interrelations and interdependence of photographs. Concepts are explained through slide presentations and readings. Pre-requisite: PH270. 3 credits (E).

PH373 Photographic Techniques: Provides an in-depth knowledge of photographic chemistry and advanced black-and-white printing methods. Techniques covered are print toning and bleaching, negative reducing and intensifying, variety of developers and archival finishing methods. Pre-requisite: PH270. 3 credits (E).

PH374 Documentary Seminar: Production of a single, coherent body of work which documents a specific theme or idea. Proposals are initiated and discussed in first class; subsequent classes follow progress; related readings and discussions as well as slide presentations are introduced. Pre-requisite: PH270. 3 credits (E).

PH375 Seminar in Photography: Studies specific topics in photography; subject changes each time the course is offered. Pre-requisite: PH270. 3 credits (E).

PH376 Studio Photography: Various lighting techniques and the use of studio equipment are explained. Weekly assignments relate to the use of backdrops, different cameras and lenses, and the ability to create an effective photograph in the studio environment. Pre-requisites: PH270 and PH271. 3 credits (E).

PH377 Landscape Photography: Examines ideas and issues of contemporary landscape photography. Emphasis is on critiquing student work, discussing ideas raised by contemporary landscape imagery, and developing a personal aesthetic. Pre-requisite: PH270 or permission of instructor. 3 credits (E).

PH470 Portfolio A: Each student further refines his/her vision through long-term projects of his/her own design. Slide presentations, critiques, and visits to exhibitions are important elements of this class. Pre-requisites: PH370 and PH371. 6 credits (R).

PH471 Portfolio B: Students develop a specific project to be worked on throughout the semester and formally presented at final review. Private meetings with the instructor as well as group critique classes stimulate progress. Pre-requisite: PH470. 6 credits (R).

PH472 Intermediate Color Photography: Increased color awareness and the understanding of color photography as a means of expression emphasized. Advanced printing methods are introduced. Slide presentations, critiques, and field trips to exhibitions are important elements of this course. Pre-requisite: PH271. 3 credits (E).

PH473 Advanced Color Techniques: An in-depth exploration of color photographic printing methods. Advanced color skills are covered including color separation techniques and dye transfer. Field trips to custom color labs are also included. Pre-requisite PH271. 3 credits (E).

Video

MP201 Introduction to Video: Fundamentals of small format video production, including use of the video camera, sound, lighting, and video editing. Each student produces short videotapes. Class views videotapes made by artists, as well as selected TV broadcasts. 3 credits (E).

MP301 Intermediate Video I: Introduces students to the VHS and 3/4 inch formats of video production. Class assumes a basic working knowledge of VHS. Technical workshops focus on production, including cameras and editing systems. Thematic screenings of video art, films, and popular culture, and reading of related texts are included. Pre-requisite: MP201 or by permission of instructor. 3 credits (E).

MP302 Intermediate Video II: Expands students' working knowledge of VHS and 3/4 inch formats of video production. Focus is on students' projects. Technical workshops extend skills to multi-camera shoots, switching, and basic Amiga video, and readings and viewings. Pre-requisite: MP301. 3 credits (E).

MP303 Advanced Video I: Advanced work in all formats, developing personal aesthetics with respect to the medium, such as studio production, installation, cable broadcast, surveillance and performance. Reading of related texts and historical survey of video art production from 1969 to the present. Pre-requisites: MP301 and MP302 or permission of instructor. 3 credits (E).

MP304 Advanced Video II: Continued advanced work in all formats. Pre-requisite: MP303 or permission of instructor. 3 credits (E).

MP306 Installation of the Moving Image: Exploration of hybrid form with elements of multi-media production, sculpture, and architecture. Students create physical installations which incorporate any medium that moves: light, video, film, slides, computer, etc. Class has access to workshop studio space as well as VHS camera and editing equipment for duration of course. Includes extensive viewing of documentation of installation work. 3 credits (E).

Studio for Interrelated Media (S.I.M.)

It is a goal of the Studio for Interrelated Media to encourage the invention and development of new and experimental art forms, directions, and contexts. We are, therefore, engaged in an on-going revision of course offerings. Courses listed below, as well as a number of "X" (experimental) courses were offered at the time this catalog went to press. Please consult registration materials to determine current S.I.M. courses.

SIM123 Introduction to Computers: An exploration of the fundamentals of the computer and its role in culture; hands-on programming and application skills are acquired through the development of simple exercises, class projects, and discussion. Logo programming language introduced. 3 credits (E).

SIM270/271 Studio for Interrelated Media: An open studio in which individuals and groups work in any medium of their choice or in several interrelated media. Some students create performances with audio, projection, light, performers, and movement. Others work with new technologies, such as xerography, audio synthesizer, or computer; others use photography, filmmaking, video, or tools of their own design. 12 credits (two semesters) (R,E).

SIM272 Sound Performance: Elements of sound performance, technical considerations including vocal techniques, content development, and presentational context are studied. Students present "live" sound pieces on a weekly basis. 3 credits (E).

SIM273 Sound Studio: Principles of acoustic and electronic sound, composition skills, and audio recording techniques are explored. Students are required to present "live" or recorded sound pieces. Electronic studio includes analog and digital synthesizers, portable playback system, and portable cassette recorders. 3 credits (E).

SIM277 Movement Studio: Work with all forms of body movement and control including basic modern dance technique. Discovery of personal idiosyncratic movement sources through structured improvisations. Composition studies address the same formal issues as do the visual arts. Students produce three short movement studies and one longer piece. 3 credits (E).

SIM278 Making Your Own Moves: A more advanced course which emphasizes choreography and performance in addition to increased technical demands. Students choreograph one project of their own choice. Pre-requisite: SIM277 or by permission of the instructor. 3 credits (E).

SIM314 Myth and Ritual in Performance: Intensive studio workshop focusing on mythic archetypes and ritual practices, from ancient to present times, and their application to the creation of new works and invention of new forms. Students create and present individual and collaborative works in the context of lecture/ presentations, class exercises, and discussions of readings. 3 credits (E).

SIM321 Paleolithic Art: A study of the art and industry that marked the appearance of humankind in Europe at the end of the last Ice Age. Engravings, sculptures, and paintings by the earliest artists are viewed in the context of their lives as hunters of reindeer, bison, and mammoth. 3 credits (E).

SIM353 2D Computer Animation and Video: Introduces techniques for creating animations using microcomputers and 2D graphics/animation software and video. 3 credits (E).

SIM369 Media Internship: Internships in media fields in locations outside the college supervised by MPA faculty. 3 credits (E).

SIM370/371 Studio for Interrelated Media: An intermediate level course for work in multi-dimensional performance/eventworks and object/sensory environments. Pre-requisite: SIM270/271. 12 credits (two semesters) (R,E).

SIM373 Intermediate Sound Studio: Advanced audio recording techniques, composition skills, listening skills, and critical skills are explored. Students present recorded sound pieces. Computer and electronic music studio includes analog and digital synthesis, advanced software, and interactive music systems. Pre-requisite: SIM273. 3 credits (E).

SIM374 Computer-Controlled Media: Creative Robotics: Students design and build computer controlled devices to be used in various media events, including performances, installations, and kinetic sculpture. Devices are controlled with the Macintosh computer in a hypermedia environment. Class includes intergroup project analysis and discussion. Pre-requisites: knowledge of hardware and software, and application or programming skills, as determined by instructor. 3 credits (E).

SIM383 Off-Campus Siteworks: Original performance/sculpture/environmental/ event works designed for, and produced in, alternative public spaces. 3 credits (E).

SIM470/471 Studio for Interrelated Media: An open studio in which individuals and groups work in one medium or several interrelated media to create performances, environments, or other forms of their choice. 12 credits (two semesters) (R,E).

ART EDUCATION GRADUATE PROGRAM

AE501 History of Goals and Methods of Art Education: Surveys correlations between the history of education and education in art, presenting alternative views of the meaning, procedures, and social utility that education in art was, and is believed to have, in particular moments within a culture. 3 credits (R).

AE502 Art and Developmental Theory: Examines the major theories and research on developmental changes from childhood through adulthood. Discusses issues relative to cognitive/ affective/social development and their implications for artists and educators. 3 credits (R).

AE504 Problems in Aesthetics: Introduces the study of aesthetics through an overview of major western and non-western aesthetic traditions. Aesthetic frameworks of film and photography and recent thoughts about art and meaning are included. This course is more about questions than answers, and students are encouraged to approach aesthetics in the spirit of inquiry: arguing, challenging, and in general making the material personally relevant. 3 credits (R).

AE505 Curriculum and Issues in Visual Arts Education: Explores the philosophical, sociocultural, and personal issues that shape the teaching of art in schools. Students investigate current issues in education and analyze implications on the study of the arts. This course demonstrates how different philosophical convictions of the meaning of art lead to different curriculum models. 3 credits (R,E).

AE509 Studio Intensive: A graduate level interdisciplinary studio course for students in the MSAE Artist/Teacher Track, includes cross-disciplinary critiques of student work, discussion of topics in contemporary art, and presentations by visiting artists. 6 credits (R,E).

AE510 Research Methods and Techniques: Introduces the process of raising questions about the learning and teaching of art. Students are expected to identify questions, search for sources of relevant published studies, and then to design, execute, and modify mini-studies. This course prepares students for designing their own directed study proposals. 3 credits (R).

AE513 Explorations in Art Therapy: Explores art as a therapeutic tool of communication. Studies theory and practice of art as therapy. Discusses complementary approaches. Students create and examine spontaneous art expressions. Pre-requisite: AE201 or AE502 or AE466. 3 credits (E).

AE519 Anthropological Sources for Studio Curriculum: The design of a multi-cultural curriculum for elementary and secondary school students. Includes the creation of an indigenous art form and slide presentations of contemporary life of a culture as well as art history, artifacts, traditional clothing, literature, music, and dance. 3 credits (E).

AE523 Artist Teacher Seminar: MSAE Track II students develop a project as a culmination of their specialization studies. The instructor functions as an advisor, suggesting supplemental work, structuring critiques and reviews, helping students further their own critical skills and self-evaluation process. Students provide peer review, working independently and collaboratively toward final exhibition or other presentation of each student's project. 3 credits (R).

AE536 Professional Field Experience D: MSAE Track II candidates who are not seeking a permanent teaching certification complete a minimum of 150 hours of on-site practicum, tailored to individual needs, which may include work at a museum, after-school, pre-school, camp, art agency, or other setting. This field experience provides an opportunity to study applications of theoretical considerations in an educational setting; an accompanying clinical seminar serves as regular forum for reflection of this field experience. 6 credits (R).

AE539 Professional Field Experience E: MSAE Track II candidates who are provisionally certified and seek permanent teacher certification complete 400 hours of on-site practicum in a school setting. This field experience provides an opportunity to study applications of theoretical considerations in an educational setting; an accompanying clinical seminar serves as regular forum for reflection of this field experience. 9 credits (R).

AE560 College Teaching Internship: Prepares graduate students for teaching at college level. Assigns students to appropriate studio faculty member as an apprentice/assistant teacher. Concurrently a student attends a seminar concerning teaching issues for all participants in this internship program. 3 credits (E).

AE601 Graduate Seminar: Explores topics of in-process research finishing the qualifying phase of the MSAE/Research program. Student presentations and critiques alternate with visiting speakers and round-table discussions. 3 credits (R).

DS500 Directed Study: MSAE Research students design and pursue an original research study or project in art education. 6 credits (two semesters) (R).

The following 400 - level Art Education courses may also be appropriate for a graduate program:

AE423 Psychology of the Viewer

AE424 Museum Internship

AE425 Introduction to Designing Curriculum for Museums

AE466 Introduction to Art Therapy

AE474 Drawing and the Psychology of Picturing

MASTER OF FINE ARTS

GR501/502/503/504 Graduate Seminar: Students from all departments come together in this course, which provides the context for discussion of issues in contemporary art important to those working in any area of concentration. The course includes cross-disciplinary critiques of students work, readings and discussion of topics in contemporary art, presentations, critiques, and panel discussions by guest artists, critics, and curators. Students and faculty participate in the planning of the graduate visiting artist program in the spring of the preceding year. Other guests are invited during the semester. This course, which mixes students by levels of study as well as by concentration, is required the first three semesters and optional the fourth semester of the M.F.A. program. 9-12 credits (three-four semesters) (R).

Graduate Major Studio in Fine Arts: The studio is the core of the M.F.A. program, and consists of two parts. Students meet with other students in the department and the major advisor once a week. These meetings may include presentations by the instructor, critiques of work in progress, and presentations and critiques by visiting artists and scholars. Faculty and students work together to plan major studio discussion topics.
The second component of the major studio is working individually with an independent studio advisor selected by the student in conjunction with the major advisor. This encourages the student to pursue his or her primary aesthetic concerns and technical issues in an individualized manner and permits students to draw upon the expertise of a variety of faculty. 24 credits (four semesters) (R).

FA2D501-504: Students in the Fine Arts 2D major meet weekly as a group for critique, discussion, and individual dialogue. Students may focus their studio work in either of the following areas:

Painting: Focuses on the development of individual initiative and intensive work in painting, methodology, and concept development. Contemporary approaches to painting, assemblage, constructions, shaped work, environments, as well as other contemporary forms are encouraged in our graduate curriculum.

Printmaking: Advanced independent work in lithography (relief prints) and etching (intaglio) emphasizes the technical and aesthetic problems related to making original prints. Additionally, experimentation with new print technologies and mixed media constructions is encouraged.

FA3D501-504: Students from all Fine Arts 3D areas meet to discuss aesthetic, cultural, societal, and historical influences on their work. Weekly meetings include studio visits, group critiques, student presentations, and visiting artists. Students focus their studio work in one of the following concentrations, but are encouraged to explore other media through which the concept of the work is enhanced:

Ceramics: Focuses on advanced aesthetic and technical development, individual exploration, research, and professional presentations.

Fibers: Centers on making objects with fibers and related materials. Individual and experimental work is encouraged. Includes discussion of aesthetic and technical problems combined with appropriate study and readings.

Glass: Advanced and independent work in the making of objects with glass and related materials. Technical and conceptual experimentation is encouraged. Includes discussion of aesthetic and technical problems combined with appropriate study and readings.

Metals: Focuses on advanced aesthetic and technical problems appropriate to individual work

Sculpture: Focuses on advanced sculptural work in diverse media and formats which can include works in a concentration medium: e.g., foundry, gas and arc welding, clay, or other traditional or contemporary materials and techniques. The aim is the creation of individually formed work of high quality with equal emphasis on professional presentation.

MPA501-504: Students meet weekly in major studios for Film, Photography, or Studio for Interrelated Media. The Video studio is available to students in all these media and may be a primary medium for expression or a support for students working primarily in other media.

Film: Concentrates on advanced studio work in Super 8 and 16mm filmmaking, screening, and criticism.

Photography: This program seeks to help the graduate student develop his/her own vision. In the context of weekly seminars, the student improves both technical and conceptual skills as well as his/her ability to communicate ideas about the medium.

Studio for Interrelated Media: Concentrates on advanced studio work in interdisciplinary artistic media such as performance, movement, and sound. Students work in an open studio format where the media and goals are determined by the student.

Video: Concentrates on advanced work with portable and studio videotape recording, exhibition, and criticism of the student's presentations.

DE501-504: M.F.A. students in Design are encouraged to approach the design process from a broad perspective. In the first year, students meet together with the major advisor to formulate and discuss design problems of common interest. In the second year, students work one-on-one with the thesis advisor to develop a thesis project, an in-depth focus on a particular area of Design.

DE501 Design Major Studio: Studio projects emphasizing the design process. Builds on students' prior professional skills. Encourages thorough exploration of concepts without industry time constraints. 6 credits (R).

DE502 Design Major Studio: Studio projects linked with the content of DE522. Student applies and examines methods of major designers in his/her own studio assignments. Design excellence is stressed. 6 credits (R).

DE511 Contemporary Design Issues: Through group discussions, required readings, video tapes, films, field trips, and guest lecturers, critical design issues are defined. Important movements such as Russian Constructivism, the Bauhaus, Modernism, Postmodernism, and other schools of thought are discussed. Particular attention is given to the impact of the twentieth century designer on contemporary life-environments, products, communication, and social issues. 3 credits (R).

DE522 Contemporary Design Initiatives: Each student analyzes the design methods of two well-known designers such as Milton Glaser, Herb Lubalin, Bill Blass, Paul Rand, Niels Diffrient, George Nelson, Elliot Noyes, Henry Dreyfus, and others. Sources include lectures, articles, conferences, and interviews with designers. 3 credits (R).

DE533 Major Studio/Thesis: The student researches an approved original question or problem within the design field. A working strategy and schedule for bringing the thesis project to satisfactory resolution is developed and implemented. A summary review and presentation of the state of the thesis research is made to an informal faculty jury and peers at the completion of the third semester for assessment of progress and critical analysis of the research and content findings in written as well as visual and graphic forms. 9 credits (R).

DE544 Major Studio/Thesis: The student takes into account the comments and concerns of the faculty jury and synthesizes the research while developing the content further into an appropriate graphic, visual, or model equivalent (i.e., print, video, film, tape, etc.). A graduate student at a chosen point in time requests a formal review of the completed degree project. A jury of faculty, outside specialists, and peers reviews the completed study. 9 credits (R).

CSA505 Graduate Contemporary Art: An intensive study of post World War II art from many countries focusing on art produced from 1960 to the present in Europe and America. Crucial issues in contemporary art addressed through class lectures, art viewing, and critical reading. 3 credits (R).

CSA510 Benchmark: Students in this course compile annotated bibliographies of critical source material important to their development in the M.F.A. program. A thesis statement is also required, to be included as part of the thesis presentation, the form of which is determined by the student, advised by the Benchmark instructor. Readings and other resources for this course are determined jointly by the instructor and the students at the beginning of the term. 3 credits (R).

CSA522 Theories of Art Criticism: A study of particular key theories of art criticism with reading and discussion related to contemporary art and social context. This course follows a sequence from the ancient world to the 20th century. 3 credits (E).

CSA560 Graduate Directed Research in Art History: An opportunity for advanced candidates to do research on an original topic based on individual interests. The course requires eight meetings during the semester with the supervising instructor and a final research paper prepared in a manner suitable for publication. 3 credits (E).

AE560 College Teaching Internship: Prepares graduate students for teaching at college level. Assigns student to appropriate studio faculty member as an apprentice/assistant teacher. Concurrently a student attends a seminar concerning teaching issues for all participants in this internship program. 3 credits (E).

AE Elementary Art Education
CSA Art of Meso-America
CSA History of Design
CSA History of Printmaking
CSB Forms of Perception
CSB Introduction to Philosophy
CSC Readings in the English Novel
DE Introduction to CADD
DE 2-D Computer Graphics III
GD Advertising Design II
IL Advanced Drawing & Painting for Illustration
IL Illustrative Letterform
IL Painting From Observation
PM Drypoint & Engraving
PM Poster Design
FM Experimental Animation
FM Film & Performance
FM Lighting for Special Effects
FM Location Filmmaking
FM Studio Film Production
MP Polaroid 20x24 Photography
PH Color Photography for Non-Majors
SIM Integrated Media
SIM Introduction to Topaz Animation
SIM Myth & Ritual
SIM Project: Computer Controlled Media
SIM 2-D Computer Animation & Video
SIM Words and Text as Art

FINANCIAL INFORMATION

Tuition 1994-95

Full-time undergraduate/Residents of Massachusetts	$ 1,463/year
Full-time undergraduate/ New England Regional Student Program*	2,195/year
Full-time undergraduate/out-of-state	6,422/year
Graphic Design Certificate, Continuing Education	120/credit
Graduate - M.F.A., M.S., Teacher Certification	150/credit

**150% of in-state tuition*

Tuition charges are subject to review by the Higher Education Coordinating Council and are subject to change.

Dormitory Charges 1994-95

Housing/Smith Hall	$ 3,660/year
Housing/Baker Hall	3,100/year
Dining	2,067/year
Damage Deposit	100/year
Activity Fee	12/year

Undergraduate Fees Fall Semester 1994

Assessment	$1,028.00	
Career Resources	2.00	
Commencement	50.00	(1)
Educational Services/ Breakage	125.00	
Exhibitions	15.00	
Health	5.00	
*Health Insurance	555.00	(2)
Late Registrations	50.00	
Library	17.50	
Museum Membership	2.50	
Orientation	45.00	(3)
Return Check	25.00	
Student Activities	10.00	
Student Center	10.00	
Student Government	35.00	
Visiting Artists	10.00	

**-annual fee*

(1) For new students and re-admissions only. Refundable if student officially with draws prior to graduation.

(2) Charged to students enrolled for 9 or more credits; students covered by other health insurance programs may have this fee waived.

(3) For new students and readmissions only

(4) Teacher certification students during teaching semester.

Graduate Fees Fall Semester 1994

	M.F.A.	M.S.	Teacher Certification
Registration	$ 25.00	$ 25.00	$ 25.00
Student Government	31.00	31.00	31.00
Student Teaching (4)	–	–	75.00
Student Services (per credit)	8.00	8.00	8.00

Sample Budgets for Full-time Students (nine months)

	Mass Resident off-campus	Mass Resident dormitory	Mass Resident with parents	Graduate
Tuition	$ 1463	$ 1463	$ 1463	$ 4500
Fees	2615	2615	2615	500
Art Supplies	1800	1800	1800	2000
Living Allowance (or dormitory)	8000	5559	2200	8000
Total	**$13,878**	**$11,437**	**$ 8,078**	**$15,000**

REFUND POLICIES

Tuition and Fees: The following policy has been adopted for the refund of tuition and fees for all undergraduate students, freshman, returning students, and students returning from a withdrawal or leave of absence from the college. Please note: this policy is subject to change due to amendments in the Federal Higher Education Reauthoritation Act.

For all new and returning students, there is a $50.00 non-refundable deposit; such deposit is credited to the student's first semester tuition and fee charges.

A student who has paid his/her tuition prior to the opening of school and who notifies the college in writing by completing the Leave of Absence/ Withdrawal Form before the first day of classes that he/she will not be attending any classes is entitled to a full refund of all tuition and fees.

A student who:

Leaves between the beginning of a class and the end of the first week - two-thirds (66%) refund of tuition only.

Leaves between the end of the first week and the end of the second week - one-half (50%) refund of tuition only.

Leaves between the end of the second week and the end of the third week - one-third (33%) refund of tuition only.

Leaves after the third week of classes or anytime thereafter until the end of that semester - no refund.

If a student has had a medical, psychological, or emotional crisis that would force him/her to withdraw from college and thereby not complete his/her course work, that student should not forfeit any tuition monies. In the event of such an occurrence, the student receives a tuition credit to be used within two semesters after the leave. A written statement from the appropriate medical or psychiatric staff must be sent directly to the Vice President of Student Affairs in certifying this request for tuition credit.

It is the student's responsibility to comply with college policy on the Leave of Absence/Withdrawal procedure.

Dormitory: The college requires a $300 dormitory deposit with the application for college housing. The following policy has been adopted regarding refund of this deposit:

If the college cannot offer the student a space in college housing, 100% refund.

If the student withdraws from housing 60 days or more before the formal opening of the residence hall, 100% refund minus a $25 administrative processing fee.

If the student withdraws from housing between 30 and 59 days prior to the formal opening of the residence hall, 50% refund of the deposit.

If the student withdraws from housing less than 30 days prior to or anytime after the formal opening of the residence hall, no deposit refund.

If a student withdraws from the dormitory during the semester, he/she will receive a pro-rated refund of the dormitory charges minus the $300 deposit provided that the student notifies the housing office thirty days prior to the termination and the college is able to fill the vacancy in the dormitory.

NEW ENGLAND REGIONAL STUDENT PROGRAM

Students who are legal residents of any one of the other five New England states may be eligible for consideration under the New England Regional Student Program if applying for a program of study not offered in their home state. Qualified students pay reduced tuition rates. Listed below are majors eligible for NERSP for the 1993-94 academic year. Contact your guidance counselor or the New England Board of Higher Education (45 Temple Place, Boston, MA 02111, 617/357-9620) for further details.

Maine: Design, Fine Arts 3D, Media & Performing Arts, Museum Education

New Hampshire: Design, Museum Education

Rhode Island: Design, Fine Arts 3D, Media & Performing Arts, Art Education

Vermont: Design, Fine Arts 3D, Museum Education

TUITION WAIVERS

State Employees Tuition Waiver: According to the Systemwide Tuition Remission Policy for Higher Education, tuition remission may be provided to eligible state employees, their spouse and dependent children based on guidelines established by the Higher Education Coordinating Council. Students receiving tuition remission benefits may be exempt from all or partial tuition. Students are responsible for all other education costs including fees, books, living expenses, etc.

Senior Citizen Tuition Waivers: According to the guidelines established by the Board of Regents, any eligible person over 60 years of age may attend classes in the funded college tuition-free. Senior citizens may attend classes in the Continuing Education Program tuition-free provided that there are sufficient tuition paying students enrolled to bear the cost for instruction. Tuition free enrollment is granted to senior citizens in such continuing education courses on a space available basis.

National Guard/Veterans Exemption: Students who have served in the armed forces or are active members of the National Guard may be entitled to receive tuition remission benefits equal to the cost of tuition.

Students are responsible for all other educational costs including fees, books, living expenses, etc.

HIGHER EDUCATION COORDINATING COUNCIL POLICY AND REGULATIONS FOR IN-STATE AND OUT-OF-STATE RESIDENCY CLASSIFICATION FOR ADMISSIONS AND TUITION AND OTHER CHARGE-DIFFERENTIAL PURPOSES

Classification

It is the policy of the Higher Education Coordinating Council to grant in-state status for admission, tuition, and other charge-differential purposes in the following cases at all public institutions of higher education:

a. Where a student is financially dependent upon a parent, parents, or spouse who has maintained a domicile in Massachusetts for at least twelve (12) consecutive months immediately prior to and including the last day available for late registration for the forthcoming semester; provided further, that such financial dependence has existed for at least twelve (12) consecutive months immediately prior to and including the last day available for late registration for the forthcoming semester. The person the student is claiming Massachusetts domicile through must sign the student's petition for in-state status.

b. Where a student is financially independent, and has maintained a domicile in Massachusetts for at least twelve (12) consecutive months immediately

prior to and including the last day available for late registration for the forthcoming semester; provided further, that such financial independence has existed for at least twelve (12) consecutive months immediately prior to and including the last day available for late registration for the forthcoming semester.

c. Where a student is the spouse or dependent child of a full-time employee of the Higher Education Coordinating Council or a public institution or higher education.

d. Where a student is a full-time employee of the Higher Education Coordinating Council or a public institution of higher education in Massachusetts, or a graduate assistant (if the institution designates graduate assistants as eligible for in state tuition).

e. Where a student is a full-time member of the Armed Forces of the United States and is stationed and residing in the Commonwealth of Massachusetts.

i. dependent spouse of full-time members of the Armed Forces of the United States, stationed and residing in the Commonwealth of Massachusetts shall be granted in-state status.

ii. dependent children of full-time members of the Armed Forces of the United States are eligible for in-state status commencing with the academic period following the parent being stationed and residing in Massachusetts.

f. Where a student holds an immigrant visa or non-immigrant visa A (i), (ii) or G (i), (ii), (iii) or (iv) he/she is eligible for classification as a resident student for tuition purposes if he/she meets the one continuous calendar year residency requirement and visa status does not preclude the capacity to remain in the United States without applying for an extension of stay.

g. A refugee designated as such under federal law is eligible for classification as a resident student for tuition purposes if he/she meets the one continuous calendar year residency requirement.

h. Where a student marries a financially independent domiciliary of Massachusetts he/she shall be eligible for in-state status commencing with the academic period following the marriage.

2. It is the policy of the Higher Education Coordinating Council to attribute out-of-state status for admission, tuition, and other charge-differential purposes in all other cases including:

a. Foreign students in the United States on temporary student status are not eligible for classification as a resident student for tuition purposes. An individual's immigration status will not preclude the award of in-state status if that individual has the legal capacity to remain permanently in the United States without applying for an extension of stay (see 1f.)

b. A student having his domicile elsewhere than in Massachusetts shall not be eligible for classification as a Massachusetts student for tuition purposes except as herein provided. The filing of income tax returns based on residency in another state in recent years by student or parents if student is a dependent shall be evidence of domicile elsewhere than in Massachusetts.

c. Receipt of any type of financial aid (loan, scholarship, grant) from a state other than Massachusetts.

d. In-state status is lost at any time a financially independent student or the spouse who the student receives in-state status through establishes a domicile outside the state of Massachusetts. The student shall be assessed out-of-state tuition and charges six months after the student or his or her spouse moves out of state. If the parent(s) through whom the student has attained in-state status establishes a domicile in another state, the student shall remain eligible for in-state status as long as the student is enrolled in a degree program for continuous academic periods until the degree is obtained.

Determination of Classification

1. An initial determination of in-state status for admission, tuition and other charge-differential purposes is made by the institution at the time a student's application for admission is under consideration at which time the student seeking in-state status should file a petition for in-state classification for admissions, tuition, and other charge-differential purposes. The determination made at that time, and any determination made thereafter, shall prevail for each subsequent semester unless the determination is successfully challenged.

2. A student may request a determination or a re-determination of his or her status by filing a Petition for In-State Classification for Admission, Tuition, and other Charge-Differential purposes (hereinafter referred to as petition). A student must meet the requirements for in-state status and submit a completed petition (including all documents required therein) by the last day of late registration for the semester the student wishes to be classified as in-state. No change in status requested by the student shall be given retroactive effect prior to the semester for which a timely petition was filed. Only one petition per semester may be filed by a student. Any student who does not file a petition for in-state classification shall be charged tuition and charges as an out-of-state student.

3. In determining domicile, the institution shall take into consideration, but shall not be limited to, the following criteria as they pertain to the individual case. These criteria must be met at least twelve (12) months prior to the announced closing application date and/or the last day available for registration for the forthcoming semester by the student or by the person the student is relying on to claim in-state status.

a. Owning or renting and occupying real property in Massachusetts as one's residence on a year-round basis.

b. Maintaining a substantially uninterrupted presence within Massachusetts for twelve (12) consecutive months including those months when the institution is not in regular session.

c. Maintaining within the State of Massachusetts all or substantially all personal possessions.

d. Paying Massachusetts income tax on all earned taxable income, including all taxable income earned outside the state.

e. Giving Massachusetts as the home address on federal and state income tax forms.

f. Registering all owned motor vehicles in Massachusetts in accordance with Massachusetts law.

g. Possessing a valid driver's license, if licensed, in accordance with Massachusetts law.

h. If registered to vote, being so registered in Massachusetts; transferring voter registration to Massachusetts at the earliest legally permissible date.

N.B. The documentation offered in these instances may be required to be in affidavit form.

4. A student requesting a determination of in-state status who asserts that he or she is financially dependent upon a parent(s) or spouse domiciled in Massachusetts or who asserts that he or she is financially independent will be required to produce by affidavit, in addition to other proof, documentation of the student's earnings for the year immediately prior to and including the last day of late registration to the semester for which the determination is requested. Such documentation shall include relevant income tax returns, statements from employers, and/or federal and state withholding forms. An affidavit showing all expenses of the student for the same period must also be submitted. The student shall provide such additional documentation and information as the institution may request.

5. The burden rests upon the student to demonstrate to the satisfaction of the institution that an in-state classification is appropriate.

6. In the event that inaccurate, false, and/or misleading information is presented, the institution, may at its discretion, revoke any subsequent assignment of in-state status. In such case the student shall, at a minimum, be required to pay all cost differentials between in-state and out-of-state status beginning with the semester for which in-state status was obtained. In the event in-state status is assigned as a result of administrative or clerical error, the institution may, at its discretion, revoke this assignment. In such case the student may be required to pay all cost differentials between in-state and out-of-state status beginning with the semester for which in-state status was erroneously assigned.

In addition, any misrepresentation, omission or incorrect information contained in a student/applicant affidavit for in-state tuition or on an appeal petition which is stated accurately would be the basis for denial or in-state tuition shall be cause for dismissal or other disciplinary action with no right to a tuition refund. The institutions reserve the right to take any and all actions permitted by law in connection with false representations made in the application process.

7. A determination of in-state status is valid only if a student actually enrolls in the semester for which he or she applied. Determinations which are made in cases where the student does not actually enroll are not valid for a subsequent semester (with respect to which all requirements must be independently satisfied and a new and timely petition submitted).

8. A student shall notify the institution in writing within fifteen (15) days of any change or circumstances which may alter his or her in-state classification. Additionally, upon request of the institution, a student shall provide information requested pertaining to the proper continuance of his or her in-state classification.

Appeals

1. A student who has been denied in-state classification following the submission of a petition may request a personal interview with a campus classification officer (or his or her designee) in order to present any and all evidence relevant to the student's classification, and to answer questions which may have been raised about his or her status. Such request must be in writing and must be received by the institution no later than ten (10) days from the date of the institution's written denial of the petition.

2. If the decision of the campus classification officer is adverse to the student, a written appeal may be filed with the president of the institution. Such written appeal must be received in the president's office no later than fifteen (15) days from the date of the written adverse decision of the campus classification officer, and must set forth in detail all facts, and arguments upon which the appeal is based. The written appeal shall be considered by the president or the president's designee who shall review the appeal and pertinent documents and issue a written decision in the case which shall be final and binding.

3. Unless otherwise specifically requested by the president or the president's designee, information and arguments not presented by the student to the campus classification officer shall not thereafter be considered on appeal. Insofar as the burden of proof rests upon the student, failure to provide complete and timely responses to requests for information by the institution may result in a denial of the appeal.

Decisions

Decisions on requests for re-determination may require an extended period of time. It is hoped that a decision in each case will be made within ninety (90) days of a request for re-determination. During this period of time, or any further period of time required by the Institution, fees and charges based on the previous determination must be paid. If the determination is changed, any excess fees and charges will be refunded.

1. Academic Period - a term or semester or in an academic year as prescribed by the Education Coordinating Council or institutional board of trustees whichever the case may be.

2. Domicile - a person's permanent place of abode, there must exist a demonstrated intent to live permanently in Massachusetts and a legal ability under federal and state law to reside permanently in the state. For purposes of this policy, only one (1) domicile may be maintained at a given time.

3. Financially Dependent - a student who receives half or more than half of his or her support from another person or persons, or who appears as a dependent on the federal or state income tax return of any other person.

4. Financially Independent - a student who receives less than half of his or her support from any other person or persons, who does not appear as a dependent of any other person on a federal or state income tax return.

5. Parent - with respect to a person (including adoptive "father" and "mother" whenever used):

(a) the person's father or mother, if living together.

(b) if neither the father nor mother is living the legal guardian. If no legal guardian is appointed, the person who then stands in loco parentis to the person;

(c) if the father and mother are divorced, the person to whom legal custody of the person is awarded: if joint custody is awarded the parent who provides greater support;

(d) If the father and mother are divorced, separated or unmarried and legal custody has not been awarded, the father or mother, as the case may be, with whom the person lives, or if the student lives with neither, the parent who provides greater support.

6. Residence - a place of habitation.

7. Spouse - a partner in a legally contracted marriage.

FINANCIAL AID

The Massachusetts College of Art's financial aid office is committed to providing the resources needed to fund your education and to ensuring that access to your chosen field is not limited due to the cost of attendance. To receive financial assistance from the college, students must be enrolled, or accepted for enrollment, in a degree-granting program; must meet all eligibility requirements; and must be in good academic standing.

APPLICATION PROCEDURES

Students applying for financial aid must file the Free Application for Federal Student Aid (FAFSA) form every year. If you have filed for financial aid in the past, you will note that this is a new form. The former Financial Aid Form (FAF) is no longer required by MassArt. The FAFSA form is normally available in December and can be obtained from the financial aid office, local libraries, or high school guidance offices. Applications are processed on a "first-come, first-served" basis and may take four to six weeks to process. Therefore, you should make every effort to file this application as soon after January 1st as possible.

After your application is processed, the U.S. Department of Education or the College Scholarships Service will mail you a Student Aid Report (SAR). Make a copy of this report for your own records and mail the original report to MassArt's financial aid office.

Once the results of an application have been received by the financial aid office, it is sometimes necessary to request additional documentation to support your eligibility, which may include:

- Student (and spouse) federal income tax returns
- Parent federal income tax returns
- Proof of U.S. eligibility or non-citizen eligibility
- Proof of compliance with selective service regulations
- A signed statement from the student that you are not in default of a prior student loan
- A verification of any changes in family circumstances since initially applying for financial aid

Transfer Students

In addition to filing the FAFSA form, new transfer students must also request a Financial Aid Transcript from all colleges previously attended, *even if you did not receive any financial aid.* These forms are available from the admissions and financial aid offices at MassArt, as well as from your transferring school.

International Students

MassArt's financial aid office handles only federal- and state-funded scholarships, grants, and loans. The college does not have any financial assistance for students who are not citizens or permanent residents of the United States. International students are encouraged to investigate sources of assistance in their own country, such as government agencies, charitable foundations, business corporations, church groups, economic planning agencies, and world organizations and consulates.

DETERMINING FINANCIAL NEED

The financial aid system assumes that families are responsible for contributing to the educational expenses of the student, to the extent that they are able. In determining the family (or student) contribution towards the student's educational costs, the college uses information provided on an appropriate needs-analysis document such as the Student Aid Report (SAR). "Need" is the difference between the cost of attendance and the student and/or family contribution:

College Costs
– Family Contribution
= Financial Need

One of the factors involved in determining need is what it costs to attend the Massachusetts College of Art, including both "direct" and "indirect" costs. Direct costs include tuition, fees, and dormitory charges. Indirect costs include allowances for books and art supplies, living costs for commuting students, and costs associated with transportation and personal expenses. (See sample student budgets in the financial information section.)

Once your financial need is determined, financial assistance is offered to meet this need. Generally this is in the form of a financial-aid "package," which may include grants, scholarships, loans, and campus employment. You are notified in an awards letter indicating the type and amount of assistance for which you are eligible.

TYPES OF AWARDS

Grant Programs

Federal Pell Grant: Grants available to all undergraduates enrolled at least one-quarter time who do not have an undergraduate degree. Pell grants range in value from $400 to $2,300. Students applying for these grants must check the appropriate box on the FAFSA.

Federal Supplemental Educational Opportunity Grant: Federal grants, awarded by the Massachusetts College of Art, range in value from $200 to $2,000 per year. They are available to undergraduates who do not already hold an undergraduate degree.

Tuition Remission Grant: Awarded by the college, these grants range in value from $200 to maximum tuition costs, and are available only to residents of Massachusetts who are pursuing their first undergraduate degree. Priority is given to students enrolled on a full-time basis.

Massachusetts State Scholarship: Awarded by the Higher Education Coordinating Council, grants range in value from $200 to $900, and are available only to Massachusetts residents enrolled on a full-time basis pursuing their first undergraduate degree.

Loan Programs

Federal Perkins Loan: Long-term, low interest (5%) loans, awarded by the college, ranging in value from $200 to $2,000. They are available to both undergraduate and graduate students enrolled at least half-time.

Federal Stafford Loan (formerly the Guaranteed Student Loan Program): Long-term, low-interest loans (a variable rate of 6.94% with a cap of 9% for new borrowers) for which the college certifies eligibility, but you borrow from a private lender. The maximum for these loans are $2,625 for freshmen, $3,500 for sophomores, $5,500 for juniors and seniors, and $8,500 for graduate students enrolled at least half-time. Consult with your lender for additional information.

Unsubsidized Federal Satfford Loan: Long-term, low interest loans, borrowed from private lenders, for middle-income borrowers who do not qualify for federal interest benefits under the federal Stafford Loan program. Eligibility requirements and loan amounts are the same as the federal Stafford Loan.

Federal Parent Loan for Undergraduate Students (PLUS): PLUS loan eligibility is limited to the difference between the cost of education minus any financial aid funds available. Parents must prove acceptable credit history to their lender. The college certifies eligibility, but you borrow from a private lender; financial need is not a criterion. Interest rates vary to a maximum of 10% for new borrowers, and repayment begins within 45 days of borrowing.

Federal Supplemental Loan for Students (SLS): These loans for independent students have a variable interest rate of 7.36% with a cap of 11% for new borrowers. The college certifies eligibility, but you borrow from a private lender. They range in value from a maximum of $4,000 each year for freshmen and sophomores, to $5,000 for juniors and seniors. Graduate students enrolled at least half-time may receive up to $10,000.

Student Employment Program

College Work Study: Part-time on-campus jobs funded by the federal government with matching funds from the Commonwealth of Massachusetts, available for students enrolled at least half-time. They are awarded by the college based on need. A typical job would be eight hours per week with an hourly wage of $6.50.

FINANCIAL AID DEADLINES

January 1st: The earliest date you can file the FAFSA form

March 15th: Students are strongly encouraged to apply for financial aid by this date since not all types of aid may be available later in the year

May 1st: Priority deadline for Massachusetts State Scholarships

Memberships

- American Association of Collegiate Registrars & Admission Officers
- American Association of Museums
- American Association of State Colleges & Universities
- American College Health Association
- Association of Independent Colleges of Art & Design
- Boston Society of Architects
- College Art Association
- Eastern Association Student Financial Aid Administrators
- Eastern College Personnel Officers
- Education Resources Institute
- Greater Boston Chamber of Commerce
- International Association of Campus Law Enforcement Administrators
- Mass Council of International Education
- Massachusetts Association of Student Financial Aid Administrators
- Massachusetts Public Colleges Career Planning & Placement Association
- NAFSA - Association of International Educators
- National Association of College Admissions Counselors
- National Association of College and University Business Officers
- National Association of Educational Buyers
- National Association of Student Employment Administrators
- National Association of Student Financial Aid Administrators
- New England Association of Schools and Colleges Inc
- Northeast Association of College & University Housing Officers

ADMISSIONS

ADMISSION POLICY

The Massachusetts College of Art welcomes applications for admission from anyone committed to the visual and media arts. Applicants are measured against standards that attempt to gauge abilities and talent in the arts and the desire and need to apply these in an meaningful manner. Yet there is no one formula that determines an applicant's potential for success. In evaluating the applicant, the admissions committee tries to be flexible, sensitive, and personal.

Applicants to the college are evaluated on both objective and subjective criteria with emphasis on three major areas of review: portfolio, academic records, and personal characteristics. Admission is offered to those candidates who demonstrate the combination of visual experiences and interest, intellectual capabilities, and personal qualities that are important for success in the programs at the college. Diversity is viewed as an essential goal for the college community, and differences in age, life experiences, education, and racial, ethnic, and/or cultural backgrounds are valued in admissions decision.

Admission to the Massachusetts College of Art is extremely competitive. Each year the number of applicants for admission far exceeds the number of spaces available. This is true at all levels of admission although the competition for admission to specific programs may vary from year to year.

For all undergraduate applicants, the Massachusetts College of Art subscribes to the Admissions Standards of the Higher Education Coordinating Council of the Commonwealth of Massachusetts. These criteria are used as a measure of academic preparedness for college-level work.

Components of the admissions standards for Massachusetts State colleges and universities:

1. Academic units in a college-preparatory program expected of all high- school graduates who wish to enter the public four-year colleges and universities:

Subject	Years of Study
English (composition/literature)	4
Mathematics (algebra, geometry, trigonometry, functions, analysis)	3
Natural & physical science (laboratory courses)	2
Social science (including one year U.S. history and government)	2
Foreign language (two years in one language)	2
Electives (from the above areas or computer science, humanities, or visual and performing arts)	3
Minimum	16

Note: Foreign-language or algebra courses taken in the eighth grade can satisfy the area requirements, but do not reduce the 16-unit required in high school. Students may substitute a course from any other area or advanced study in languages or mathematics.

2. An Admission Eligibility Index (sliding scale), which relates scores on the College Board Scholastic Assessment Test with weighted high-school class rank.

FIRST-TIME FRESHMEN APPLICATIONS

You are considered a first-time freshman if you have not had any formal education beyond high school, even if you have been out of high school for several years.

To apply as a first-time freshman, submit the following information:

Application and Fee
Complete the application form and residency affidavit, and submit together with the appropriate application fee ($10 for Massachusetts state residents, $40 for out-of-state residents) to the Office of Admissions, 621 Huntington Avenue, Boston, MA 02115. Application forms are included in the back of each catalog and are also available singly from the admissions office.

Official High-School Transcripts
For students who are currently in high school: request that an official transcript, including the first semester or mid-year grades, be sent to the admissions office from your high-school guidance office. Your final transcript should be sent after graduation.

For applicants who have earned their diploma: request that your former high school forward an official copy of your transcript to us.

For applicants who have received a high-school equivalency: request that an official copy of your GED test results be sent to the admissions office. You must also request that an official transcript be sent from the last school attended.

SAT Scores
SAT I (Scholastic Assessment Tests) scores are required of all first-time freshmen and are evaluated in relation to other academic materials and the portfolio review. SAT reports should be sent directly from the Educational Testing Service. If you have already taken the tests, request that an official report be sent to the Massachusetts College of Art (code number is 3516). If you have not taken these tests, make arrangements to do so at the next testing date. Information is available in your high school guidance office, or write to ETS, Box 2612, Princeton, NJ 08450.

Students whose first language is not English may choose to support or replace the SAT with TOEFL scores (see information for international students).

Students who have been diagnosed as learning disabled and wish exemption from the SAT requirement are to submit a letter certifying that the student seeking admission is participating in a legally recognized special-education program governed by an individualized education plan. Students from private/parochial high schools may substitute a letter of certification from an approved professional evaluation center AND documentation, if available, evidencing results of an interdisciplinary team core evaluation; OR documentation, if available, evidencing results of any other equivalent testing.

Portfolio
Your portfolio is an essential aspect of your application to MassArt. It reflects your interests, ideas, creativity, energy, and motivation, as well as your previous experience in the visual arts. It should represent your best and most recent creative efforts and should demonstrate your knowledge, skills, and visual sensitivity to such basic elements as line, form, color, composition, and space. It should also demonstrate your conceptual development (i.e., what you say through your artwork). When putting together your portfolio, choose those pieces that you feel most strongly about and that express your particular strengths and interests. This may include work in a variety of media and techniques or concentration in just a few.

We suggest you include some drawings from direct observation, such as self-portraits, landscapes, still-lifes, interiors, etc. Work copied from photographs or other artists' work should not be included nor should artwork done specifically for other art-college applications.

An admissions committee reviews an applicant's work relative to the type of art program from which the student has come. The committee is interested in work created both in school and independently that shows creative problem-solving and personal investment.

Your portfolio must contain at least 15 examples of your work. Portfolios with less than 15 pieces are considered incomplete and not reviewed for admission. Present your portfolio in slide format (35mm, 2x2). Send the slides to the admissions office in 8 1/2"x11" plastic slide pages (available in any photography store) along with a written list of descriptions indicating size, media, date, and project, concept, or problem explored. Label each slide with your name and the number corresponding to the list of descriptions. If more than one slide is used to show a piece (example: anything 3-D, preliminary sketches and final work, etc.) number the slides in sequence (2A, 2B...).

If your portfolio cannot be presented in slide format, you may present original work. However, the college cannot guarantee the safety of original works, and portfolios submitted in this manner are presented at the risk of the applicant.

Creative work in film, video, theater, music, or dance may also be included for consideration as part of your portfolio. Please submit these in a form easily viewed by the admissions committee.

If you wish the college to return your slides, enclose a self-addressed, stamped envelope (make sure there is sufficient postage) with your portfolio. Your portfolio may also be picked up in the admissions office after you have received notice of your admission decision. It is not possible for the college to mail back original works or portfolios exceeding standard size, and portfolios presented in this manner must be claimed in the admissions office. Any portfolio of original work not picked up within one month after review will be disposed of by the college.

Applicants who have not had the opportunity to develop their studio work may choose to substitute the Studio Pre-Semester Program in August for the application portfolio (see Studio Pre-Semester Program section, below, for more information). If you select this option, include with your application materials a statement indicating this choice and detailing the reasons you do not have a portfolio. Also be clear in your statement as to why you believe you will be successful in a demanding studio program. By selecting this option, you are asking the admissions committee to place greater emphasis in applicant review on your academic credentials and other aspects of your application.

Statement of Purpose
The statement of purpose essay is used as an evaluative tool to determine how well you communicate. Style, content, and personal characteristics are evaluated along with grammar and structure. Use your creativity to express what makes you unique. In no less than 500 words, describe why you want to attend MassArt. Topics can include but are certainly not limited to: goals, interests, autobiography, artistic experience, artistic development, personal development, your philosophies, impressions, observations, expectations, and plans. As an artist, designer, or art educator you will be expected to be able to communicate effectively in writing as well as visually. How clearly can you get your ideas across to others?

Optional Presentations
To allow the admissions committee to see you as an individual with particular talents, expertise, and aspirations, you are invited to supplement required submissions with other materials. These may include letters of reference, publications that you have helped produce, creative compositions or essays, descriptions of volunteer or community activities, or any other information that is relevant and meaningful to you. Use your optional presentation as an opportunity to define yourself and to explain your background, interests, and potential contribution to the MassArt community.

Interview (optional)
You may choose to schedule an interview with an admissions professional after transcripts and other supporting materials have been submitted to the college. Appointments for interviews are scheduled by calling the admissions office at (617) 232-1555 ext. 236. Should you wish to coordinate your interview with a tour of the campus, please so indicate when you request the interview. The formal portfolio review occurs separately, but you may wish to bring four or five examples of your work with you to the interview. It is also a good idea to come prepared with questions and information you wish to discuss, so that your interview is especially productive.

Application Procedures

First-time freshmen are eligible for admission in the fall semester only. Applications should be completed no later than April 1st. The admissions committee reviews applications for the Studio Foundation program on a rolling basis beginning in January. The review process may take a month or more from the date of completion of all requirements, and you are encouraged to complete your application well in advance of the date you wish to learn of the admissions decision.

Candidates are notified by mail if they have been approved for admission, not approved for admission, or placed on a waiting list. Vacancies that may occur in the Studio Foundation program are filled by wait-listed candidates throughout the late spring and early summer.

Early-decision Option
You may want to consider early decision if MassArt is your first choice college. This option is intended for talented art students with strong academic credentials and gives you the opportunity to know of our decision early in the admissions year. A student considered under early decision agrees to enroll at the Massachusetts College of Art for the following fall if offered admission. You are permitted to apply to other colleges, with the understanding that you will withdraw any such applications if you are accepted under this early-decision plan.

Admissions Requirements for Early Decision
To be considered for early decision you must submit ALL the above credentials by November 1st. Indicate on the application form your interest in early decision.

Notification of the admissions decision will be sent in December. If you are offered early decision you are required to submit a non-refundable $50 tuition and fee deposit by February 1st. Students not accepted under this plan are re-considered for admission in the regular admissions circle.

Prerequisite Requirements
Studio Pre-Semester: Applicants who are judged strong candidates for the first year Studio Foundation program on the basis of their academic and personal characteristics but whose portfolios indicate the need for more preparation in studio areas may be offered admission requiring successful completion of the four-week Studio Pre-Semester Program in August. Some freshmen applicants who have not had the opportunity to develop a portfolio may elect to substitute satisfactory achievement in this studio program for the application portfolio and to meet very stringent requirements for other application qualifications. This studio summer program focuses on drawing, an essential foundation language related to all fields of art and design, and explores other areas basic to foundation studies. Students admitted with the Studio Pre-Semester Program requirement must complete this course successfully and receive the endorsement of their faculty in order to maintain their offer of admission for the fall.

Critical Studies Pre-Semester: Applicants who are judged exceptional candidates on the basis of their portfolios and personal characteristics but whose academic skills need strengthening may be offered admission requiring the Critical Studies Pre-Semester Program. This five-week summer program is designed to develop writing competencies, strengthen reading and critical thinking skills, and prepare students for the courses that constitute the Critical Studies component of the BFA degree. Students admitted with this prerequisite requirement must successfully pass the summer Critical Studies Pre-Semester Program as a condition of their enrollment in the college in the fall.

Conditional Admissions
Probationary Admission: Applicants whose portfolios, test scores, and other credentials indicate strengths in preparation for the MassArt program, but whose academic potential has not been demonstrated in high-school records may be offered admission on a probationary status. Students so admitted are required to pass two-thirds of their courses in each of the first two semesters in order to maintain enrollment in the college.

Basic English: Matriculating students whose test scores (SAT and/or TOEFL) and/or grades earned in high school English classes indicate the need for further preparation in English composition and reading must successfully pass Basic English, CSC99, in their first year at the college. Basic English earns 3 institutional credits, which are recorded and satisfy academic-load requirements for financial aid and other purposes but are not counted toward graduation requirements.

TRANSFER APPLICATIONS

Transfer students greatly enhance the diverse composition of the student body of the college. Approximately sixty percent of the entering class each fall consists of individuals who have either acquired or are/were pursuing degrees from four-year, liberal-arts colleges, universities, two-year community colleges, or other colleges of art or design.

Applicants may transfer to the college as transfer freshmen, sophomores, or juniors. The level at which you are eligible to apply is determined by the number of transferable studio-course credits you have acquired from previous post-secondary educational experience. Credits previously earned for liberal-arts courses in which the course content parallels that of required or elective courses offered at the college are considered for transfer. A maximum of 45 studio-course credits and 33 academic-course credits obtained from accredited institution(s) will transfer toward the requirements for the BFA degree. Only courses with a grade C or better quality for transfer credits.

As a state-supported institution, the Massachusetts College of Art cannot consider anyone for the undergraduate program who has previously earned a Bachelor of Fine Arts degree. However, a recipient of a BFA is eligible to apply as a special student. Applicants with any other undergraduate or graduate degree are eligible to apply to the undergraduate program as transfer students.

Transfer Freshman
You may apply as a transfer freshman if you have pursued a college-level program after secondary school, but have less than 21 studio credits or the studio preparation to qualify for advanced placement.

Advanced Transfer
You must have completed at least 21 studio-course credits to be eligible for admission as a sophomore or 45 or more studio credits to be eligible for admission as a junior. Students are not admitted above the status of junior as a minimum of two years study at the college is required for the BFA.

Special Student
Students with previous undergraduate degrees who wish to enroll in a one-or-two-semester program of advanced study in one concentration may apply for special-student status in the undergraduate program. Such applicants should complete requirements listed for advanced undergraduate transfer.

Re-admission Candidates
Students who withdrew from the college are required to meet the same application requirements and procedures as transfer students. You should file the enclosed application along with all required transcripts, statement of purpose, and application portfolio as defined below. Do remember to request that the registrar forward a copy of your Massachusetts College of Art transcript to the admissions office.

Transfer applicants are required to submit the following information:

Application and Fee
Complete the application form and state-residency affidavit and submit along with the appropriate application fee.

Transcripts
Request that official copies of transcripts from high school or GED exams, SAT or TOEFL scores, and all post-secondary institutions be sent to the Office of Admissions. Transfer applications are considered incomplete until official transcripts are received from each institution previously attended.

Applicants who have earned a four-year undergraduate degree need only submit their post-secondary transcripts. Applicants who have taken Continuing Education courses at the Massachusetts College of Art must request an official copy of their transcript from the Office of Graduate and Continuing Education.

If you are currently enrolled in a college program, send a listing of the courses not on the transcripts that will be completed by the date you plan to enter the college.

To help us evaluate your college transcripts properly, please send photocopies of college catalog pages that contain the course descriptions for the work you have completed. Write your name and the transfer college's name on each page. Please do not send complete catalogs.

Portfolio
Through the portfolio, the review committee assesses your studio skills and the studio courses that will transfer toward your degree requirements.

For transfer freshmen with limited or no studio course credits, your portfolio requirements are similar to that of a first-time freshman.

For advanced transfer applicants, your portfolio should reflect the course work, knowledge, and skills gained from studio courses taken at another post-secondary institution or experience gained from a work environment. Faculty compare your level of accomplishment to that expected of enrolled students and determine if you are qualified for advanced studies in your chosen major.

Statement of Purpose
The statement of purpose essay is used as an evaluative tool to determine how well you communicate. Style, content, and personal characteristics are evaluated along with grammar and structure. Use your creativity to express what makes you unique. In no less than 500 words, describe why you want to attend MassArt. Topics can include but are certainly not limited to: goals, interests, autobiography, artistic experience, artistic development, personal development, your philosophies, impressions, observations, expectations, and plans. As an artist, designer, or art educator you will be expected to be able to communicate effectively in writing as well as visually. How clearly can you get your ideas across to others?

Interview
As a transfer applicant, you are encouraged to visit the college for a personal interview with an admissions coordinator. Please consult the information on first-time freshmen interviews for details.

Application Procedures

Transfers with a minimum of 12 semester credits in studio and 6 semester credits in liberal arts may apply for admission beginning in the spring semester; all application requirements must be submitted before November 1st.

Applications for matriculation in the fall semester should be completed no later than April 1st; an occasional late application is accepted and if you wish to apply after April 1st, please check with the admissions office to be sure that your application can be reviewed.

Transfer freshmen are reviewed on a rolling basis beginning in January for September enrollment. The review process may take a month or more from the date of completion of all requirements and, therefore, you are encouraged to complete your application well in advance of the date you wish to learn the admissions decision.

Sophomore and junior transfer students, special students, and re-admission candidates are reviewed by faculty from the major concentration into which they are applying beginning in late March for September admission and November for January admission.

Candidates are notified by mail if they have been approved for admission, not approved for admission, or, for fall admission only, placed on a waiting list. Vacancies that may occur in the programs are filled by wait-listed candidates throughout the late spring and early summer.

Prerequisite Requirements and Conditional Admission
Probationary Admission: Applicants whose portfolios, test scores, and other credentials indicate strengths in preparation for the MassArt program, but whose academic potential has not been demonstrated in previous college performance may be offered admission on a probationary status. Students so admitted are required to pass two-thirds of their courses in each of the first two semesters in order to maintain enrollment in the college.

Studio Pre-Semester: Transfer freshmen whose portfolios indicate the need for more preparation in studio areas may be offered admission requiring successful completion of the four-week Studio Pre-Semester Program in August. This prerequisite is described under the first-time freshmen section.

GRADUATE APPLICATIONS

MassArt offers two degrees at the graduate level: the Master of Fine Arts (MFA), and the Master of Science in Art Education (MSAE). We also offer a post-bachelor's Teacher Certification program which leads to provisional certification for teaching in the public schools in Massachusetts and other states.

Master of Fine Arts

Admission to the MFA program is extremely competitive. It is intended for individuals whose conceptual knowledge and artistic abilities are at an advanced level of maturity and who are interested in pursuing an intensive program of study in the fine arts. Generally, applicants who are accepted to the MFA program have been working in their areas of interest on a professional level beyond college. The MFA program requires full-time study and is completed in two years.

To apply to the MFA program, submit the following credentials to the admissions office by February 1st:

Application and Fee
Complete the application form and send it with the $50 graduate application fee to the admissions office.

Transcripts
Request that official transcript(s) be sent to the MassArt admissions office from each college previously attended, including the final transcript showing the awarding of your degree.

Portfolio
Portfolios of MFA applicants are expected to demonstrate a depth of study in the visual arts and evidence a strong personal statement. Faculty review portfolios for an indication of clear direction and potential for further development. The portfolio must be submitted in slide format and consist of a minimum of fifteen representative examples of recent work relative to the concentration to which you are applying. Label each slide, including name, "top" of the piece, and number corresponding to a portfolio description list indicating dimensions, media, and dates completed.

Applicants to the film program should submit prints of their films in 16mm or Super-8 format, or transfer them onto video (VHS or 3/4 inch video). Do not send the original film. Applicants to the SIM (Studio for Interrelated Media) program should send documentation of performance and/or installation pieces, which may include slides, audio tape, film, video, written material, etc.

Portfolios should be picked up within one month of the admissions decision. Those portfolios with sufficient prepaid postage are returned by mail. While every precaution is taken to protect your work, the college cannot be responsible for any loss or damage.

Statement of Purpose
Use the MFA statement of purpose to indicate your reasons for selecting a specific area of concentration, the direction of your future work, the support and facilities you seek in a graduate program, and those questions which you may address in studio and academic pursuits.

Letters of Reference
MFA applicants are required to submit recommendations from three individuals who know your interests and abilities in art and can comment on your qualifications for advanced study. At least one letter should be from a faculty under whom you have studied.

Resume
Supplement your application with a resume outlining your professional experience.

Interview
Selected MFA candidates are invited to the college for interviews with faculty and advanced graduate students during the review process. The admissions office contacts any finalist to schedule this interview.

Master of Science in Art Education

The Master of Science in Art Education (MSAE) is intended for students who hold a bachelor's degree from an accredited institution and have a strong art education background. There are two tracks to this master's. Track I is a research-oriented program, culminating in a thesis, for students interested in exploring questions in the field of visual arts education. Track II, the artist/teacher program, is a clinical master's designed to meet the needs of students wishing to become fully certified by the state of Massachusetts to teach art at the elementary or secondary level. It also serves those students who want to combine further work in studio, aesthetics, and art history with teaching. Students may enroll on a full- or part-time basis for either track, but students in Track II should plan to be full-time during the semesters of their clinical internships.

To apply to the MSAE program, follow the same procedures as MFA candidates for the following credentials:

Application and Fee
Transcripts
Resume

Statement of Purpose
The statement of purpose for MSAE candidates should indicate the track you plan to pursue and the reasons for your selection. The statement for Track I applicants should define the educational area you wish to investigate in your thesis project. With so few openings available each year, a critical match is made between the statement of purpose and the faculty resources available at the college.

The statement of purpose for applicants for the Artist/Teacher program should describe your previous teaching experiences and goals for future teaching, and your plans for the focused studio segment of the degree.

Writing Sample
Applicants for the MSAE Research program must provide an example of their written material. Your writing sample could be an article you have published, an academic research paper, scholarly review, or criticism; your example should be 500-1000 words in length.

Portfolio
Portfolios are not required for MSAE Research program applicants, but are welcome. If you choose to submit examples of your studio artwork, follow the directions for the artist/teacher program.

Applicants for the artist/teacher program are expected to have a strong studio background and to demonstrate this through a portfolio of recent artwork. Work in the portfolio may be in a variety of media or concentrated in one or two areas. Submit to the admissions office a minimum of 15 examples of your visual work in slide format. Label all slides with your name and a number corresponding to a written list of descriptions, indicating media, size, and date of completion. Include a SASE with sufficient postage to have your portfolio returned by mail or you can pick up the portfolio in the admissions office within one month of the decision on your application.

Letters of Reference
MSAE candidates are required to submit recommendations from three individuals who can comment on your qualifications for graduate study. If you are applying for the Research program, include letters which discuss your potential for research study; if you have taken college courses recently, a letter from your faculty would be useful.

If you are applying for the Artist/Teacher program and are seeking permanent certification, at least one letter should be from someone who has served as your teaching supervisor, such as the cooperating teacher in a student/teacher placement, an employer, or department head.

Interview
MSAE applicants are reviewed by Art Education faculty within the months following completion deadlines. Finalists are contacted by the admissions office and invited to the college for an interview with faculty and advanced graduate students. Admission decisions are made following the interview.

Teacher Certification Program

The Teacher Certification program is designed for students with a bachelor's degree and a strong studio-art background who want a provisional teaching certificate valid in Massachusetts and many other states. Candidates for teacher certification must demonstrate competencies in areas specified by the state department of education.

To apply for the Teacher Certification program, follow the same procedures as MSAE Artist/Teacher program candidates for:

Application and Fee
Transcripts
Resume
Portfolio

Statement of Purpose
The statement of purpose in support of your application for the Teacher Certification program should define your interest in teaching, the particular population which interests you, and the relevant experiences which contribute to this interest.

Letters of Reference
You should submit recommendations from three individuals who can comment on your qualifications for advanced study and your interest in teaching.

Graduate Application Procedures

MFA applications are accepted for fall matriculation only and must be complete before the February 1st deadline; as this is a very competitive program, late applications can not be considered. MFA candidates are evaluated by faculty from the appropriate department in February and March. Exceptional applicants are invited to meet with faculty in late March, and final admissions decisions are made in early April.

MSAE and Teacher Certification candidates may apply for admission in the fall or spring semester; those accepted for enrollment in the fall semester may begin their course work in the summer. Application deadlines are April 1st for fall and November 1st for spring matriculation. MSAE and Teacher Certification applications are reviewed by Art Education faculty in the month following the deadline. Qualified applicants are invited to the college for an interview with faculty and advanced graduate students, and admissions decisions are made following the interview.

Candidates are notified by mail if they have been approved for admission, not approved for admission, or placed on a waiting list. Vacancies in the programs are filled by wait-listed candidates throughout the period preceding enrollment dates.

Prerequisite Requirements

Art History
MFA candidates are expected to have a minimum of twelve semester credits of art history, including survey courses, in their undergraduate program. Candidates not meeting this requirement may be considered for admission but will be required to complete a prerequisite of six credits minimum in art history, in courses approved by the college, in the summer preceding matriculation.

English as a Second Language
Because graduate study in art history, art education, and in the studio demands competency in English writing, reading, and conversation at a very advanced level, graduate applicants whose first language is not English are required to present TOEFL scores of 550 or higher. Applicants whose TOEFL is lower than 550 but higher than 500 may be considered for admission, but will be required to successfully complete an intensive English as a Second Language curriculum, in a program approved by the college, in the summer preceding matriculation.

MFA candidates with English as a second language may require specialist tutoring during the academic year; the college provides this for MFA students at a reduced rate.

INTERNATIONAL STUDENT APPLICATIONS

International students are an important part of MassArt's diverse population; your contributions enhance the college's cultural community.

International students are eligible only for full-time admission beginning in the fall (September) semester. Undergraduate applicants must submit all credentials by April 1st; graduate candidates must complete application by February 1st. We strongly recommend that you complete the application well in advance of the deadlines.

MassArt does not offer an intensive English language program, therefore, you are expected to be proficient in English before applying for admission. In addition to all other admission requirements for undergraduate or graduate applicants, international students whose native language is other than English are required to submit the following:

Certified English translation of all academic records not originally in English. If possible, an explanation of the grading system and hours of study should be attached to all academic records.

Official scores from the Test of English as a Foreign Language (TOEFL). A minimum composite score of 530 or better is required for undergraduates, 550 for graduate candidates. Exceptions or substitutions for this requirement are not permitted. The application is not complete without the official report. English- speaking undergraduate applicants must submit Scholastic Assessment Test (SAT) scores. Information on the TOEFL can be obtained at the American Consulate or Embassy, or by writing to: TOEFL/TSE Services, Box 6151, Princeton, NJ 08541-6151. Telephone: (609) 951-1100. (MassArt's code for the TOEFL is 3516).

International students who seek a student visa to enroll in the college are required to furnish proof of financial support sufficient for the full term of the degree program to which you are applying. Forms for this declaration are sent along with any offer of admission. This document must be officially certified from the student's source of funding. With the exception of graduate assistantships, the college does not have any financial assistance for students who are not citizens or permanent residents of the United States.

A Certificate of Eligibility for Non-Immigrant (F-1) student status (Form I-20) can be issued by MassArt only after you have been offered admission into a degree program, demonstrated adequate financial resources on the financial declaration form, and signed and returned the Reply to Offer of Admissions form along with a non-refundable tuition and fee deposit in the amount of $50 for undergraduates and $250 for graduate students.

GRAPHIC DESIGN CERTIFICATE APPLICATIONS

Applicants for the Graphic Design Certificate must have completed a minimum of sixty undergraduate credits in an accredited post-secondary institution. Applicants may enroll in the first two courses of the program (DE212 2-D Design, and DE224 Conceptual Drawing) without being officially admitted into the program, but are encouraged to file an application for admission before going further in the sequence. A maximum of six credits may be transferable at the time of acceptance with approval of the program director. Course work for the program may be taken over a period of no more than three years; all courses are offered in the evening.

To apply to the design certificate program, submit the following:

Application
Complete the application form and send it with the certificate application fee of $35 to the admissions office.

Transcripts
Request that all official post-secondary transcripts be forwarded to the MassArt admissions office. Applicants who have taken Continuing Education courses at MassArt must request an official copy of their transcript from the Office of Graduate and Continuing Education. Also, submit a list of courses in which you are currently enrolled.

Statement of Purpose
As a graphic designer you are expected to be able to communicate effectively in writing as well as visually. Use your statement, an essay of no less than five hundred words, to define your interests and experience in the field of graphic design.

Resume
Supplement your application with a resume outlining your professional experience.

Portfolio
Portfolios for Design Certificate applicants are expected to demonstrate basic skills in visual language (drawing, color, design) as well as proficiency in graphic

Deadlines for Completion of Application Requirements

	Fall	Spring
BFA - Early Decision (Studio Foundation applicants only)	Nov.1	–
BFA - Traditional Admission	April 1	–
BFA - Transfer Students (with a minimum of 12 studio and 6 academic credits)	April 1	Nov.1
MFA	Feb.1	–
MSAE	April 1	Nov.1
Teacher Certification	April 1	Nov.1
Graphic Design Certificate	May 1	Nov.1

Application Requirements

• required, Δ recommended, o required for finalists only

applying as	first-time freshman	undergrad transfer	MFA	MSAE Research Program	MSAE Artist/ Teacher	Teacher Certificate	Graphic Design Certificate
high school transcript	•	•					
SAT score report	•	•					
transcripts & catalog listing from each college attended		•	•	•	•	•	•
list of current courses		•	•	•	•	•	•
statement of purpose	•	•	•	•	•	•	•
writing sample				•			
letters of reference	Δ	Δ	•	•	•	•	
resume			•	•	•	•	•
portfolio	•	•	•	Δ	•	•	•
interview	Δ	Δ	o	o	o	o	

International students note that scores from the TOEFL are also required

design. Students enrolled in design courses through Continuing Education at MassArt should include work done in class as part of their portfolio. Your portfolio must contain at least 15 pieces of artwork and must be presented in slide format.

Application Procedures

Graphic Design Certificate applications must be completed by May 1st to begin the program in the fall or summer, and by November 1st for spring matriculation. Applicants are reviewed by design faculty in the month following completion deadlines, and notification of the decision is sent by mail.

PROFESSIONAL AND CONTINUING EDUCATION

MassArt offers instruction to non-matriculating students through our program of Professional and Continuing Education (PCE). There are no admission requirements for these courses which may be taken for both undergraduate and graduate credit. Studio credits earned through PCE may be accepted into the degree program either as replacement studio credit for a required course or as elective credit. The decision is based on portfolio review by departmental faculty. Critical Studies credits are generally transferable with a grade of C or better.

DEFERRED ADMISSION

Any applicant who is offered admission to the college may defer that offer to the following year. Requests for deferment must be submitted in writing to the admissions office and be accompanied by the appropriate tuition deposit. Deferred candidates should send a confirming letter and update their file with new transcripts and other materials by November 1st if admission is appropriate for the spring semester, and by February 1st for fall matriculation. Sophomore and junior transfers, special students, and MFA candidates must present an updated portfolio at the time they are confirming their deferment.

RETURN OF CREDENTIALS

With the exception of the application portfolio, credentials submitted in support of an application (including transcripts and letters of reference) cannot be returned to the applicant.

DEPOSITS

Tuition-and-Fee Deposits

Any student accepted for admission to the undergraduate program at the college for the fall semester must submit a $50 deposit to hold a place in the class by May 1st or within one month if the offer is made after April 15th. Applicants offered admission for the spring semester must submit the $50 deposit within one week of the offer of admission.

Graduate and Teacher Certification candidates must submit a $250 tuition-and- fee deposit within one month of the offer of admission.

Deposits are non-refundable, but are applied against the charges for the first semester's tuition and fees. Deposits are required of all matriculating students regardless of obtained financial aid or tuition waivers.

Dormitory Deposits

Any student wishing a reservation for space in college housing must submit a $300 dormitory deposit with the housing reservation form. Deposits are applied toward the first semester's dormitory charges.

Health Requirements

Massachusetts state law requires any student entering a college within the state to provide proof of immunization against measles (given after January 1968), mumps, and rubella; a tetanus/diphtheria shot within the past ten years; and a tuberculosis test within the year prior to entering college. Students born prior to January 1st, 1957 need to provide proof of tetanus/diphtheria given within the past ten years and a tuberculosis test within the past year only.

The college forwards immunization forms and a health questionnaire to any student offered admission to degree or certificate programs; both must be on file before registration is allowed.

ACCREDITATION

• Massachusetts College of Art is a member of the American Council on Education.

• The college is accredited by the National Association of Schools of Art and Design, the only accrediting agency covering the whole field of art and design recognized by the Council on Post-Secondary Accreditation and the U.S. Department of Education. The National Association of Schools of Art and Design represents the highest traditions and aims in the education of the artist and designer.

• The Massachusetts College of Art is accredited by the New England Association of Schools and Colleges, Inc., a non-governmental, nationally recognized organization whose affiliated institutions include elementary schools through collegiate institutions offering post-graduate instruction.

Accreditation of an institution by the New England Association indicates that it meets or exceeds criteria for the assessment of institutional quality periodically applied through a peer group review process. An accredited school or college is one which has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation.

Accreditation by the New England Association is not partial but applies to the institution as a whole. As such, it is not a guarantee of the quality of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution.

Inquiries regarding the status of an institution's accreditation by the New England Association should be directed to the administrative staff of the school or college. Individuals may also contact the Association: New England Association of Schools and Colleges, the Sanborn House, 15 High Street, Winchester, Massachusetts 01890 (617) 729-6762.

Students are expected to be familiar with the contents of this publication and are personally responsible for complying with all rules and regulations of the college. Matriculating students are solely responsible for completing all degree requirements.

Policy statements and fee schedules as published in this catalog reflect information which was current as of spring 1993. Such statements and schedules are not intended to be and should not be relied upon as statements of contractual undertakings. Although the college provides notice concerning changes of policy and fee schedules as is reasonably practicable under the circumstances, it reserves the right in its sole judgment to implement new rules and regulations and to make changes of any nature in its program, calendar, procedures and standards, degree requirements, and academic schedule - including, without limitation, changes in course content and class schedules. Administrative policies of a system wide nature (e.g., admissions policies, tuition, and fees) are subject to change by the Massachusetts Higher Education Council without advance notice.

When changes are necessary, the Massachusetts College of Art exerts reasonable efforts to provide comparable or substantially equivalent instructional services and facilities for those originally designated. However, it assumes no liability for failure to deliver or for delay in delivering such services (including those in support of academic functions or student life) when the causes for such failure or delay are beyond the reasonable control of the college - which causes include, without limitation, the following: power failure, fire, accident, natural disaster, work slowdown and strikes, loss of personnel, changes in funding, and acts of public authorities.

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APPLICATION

Application instructions: this form is to be used by all applicants to degree (B.F.A., M.F.A., M.S.), Teacher Certification, Graphic Design Certificate, or special student programs. Students wishing to register for individual courses through the Continuing Education Program should use that registration form and need not complete this application.

When you fill out this form, be sure to type or print in ink. Answer all questions; use NA (not applicable) for questions that do not pertain to you. The MassArt Admissions Office will be able to respond to your application more quickly if the information is complete, correct, and legible.

The college is committed to an admissions policy which does not discriminate on the basis of race, color, creed, religion, national origin, sex, age, or handicap. We seek to provide opportunities and experience for all students on an equal basis and through affirmative action. Questions number 7, 9, 11, and 12 are optional and used for summary reporting purposes to ascertain compliance with the college's affirmative action guidelines only. These answers are not used as a basis for admission or in any discriminatory manner.

The CEEB code numbers are the six-digit number for high schools and four-digit number for post-secondary institutions established by the College Board. You can learn these numbers from your guidance or transfer office; from your registration for the SATs; or, for colleges, from the FAFSA form. Please be sure to list the right number on the application form; incorrect or missing numbers will only delay processing your MassArt application.

Residency affidavit: before completing the residency affidavit section, read the statement of rules and regulations governing residency status to determine if you are classified as a Massachusetts resident. If you reside in Massachusetts and are eighteen or more years of age, or under eighteen and married, you must complete part 2 of the affidavit. If you are under eighteen and unmarried and you claim residency status because your parent or or legal guardian resides in Massachusetts, your parent or guardian must complete part 3 of the affidavit. If you claim Massachusetts residency because your spouse resides in Massachusetts, your spouse must complete part 3. You (or your parent, guardian, or spouse) must sign the appropriate part of the affidavit in the presence of a notary public, who will notarize the affidavit. If you are not classified as a Massachusetts resident, you must sign part 4 of the affidavit. If you are uncertain of your residency status, contact the Registrar at the Massachusetts College of Art.

SEND YOUR COMPLETED APPLICATION AND
THE CORRECT FEE TO:
ADMISSIONS OFFICE
MASSACHUSETTS COLLEGE OF ART
621 HUNTINGTON AVENUE
BOSTON, MA 02115

Application Fees:

Undergraduate/residents of Massachusetts:	$10
Undergraduate/non-residents of Massachusetts:	$40
Graduate Design Certificate:	$35
Graduate (M.F.A., M.S., and Teacher Certification):	$50

Send a check or money order for the correct amount made payable to the Massachusetts College of Art. Do not send cash.

Application fee waiver: a waiver request will be considered in cases of extreme financial hardship substantiated by a letter from the applicant's guidance counselor, social worker, financial aid officer, or clergyperson. This request should accompany the application form.

Completion of requirements: be sure to complete all other application requirements as listed in this catalog. Applicants are not reviewed for admission until all credentials have been received by the Massachusetts College of Art Admissions Office. The Admissions staff periodically sends notices to you regarding missing items, but the responsibility for insuring that all requirements are met rests with the applicant.

RESIDENCY

APPLICATION | Massachusetts College of Art

Admissions Office
621 Huntington Avenue
Boston, MA 02115
617/232-1555

For admission to undergraduate and graduate degree programs, Teacher Certification, Graphic Design Certificate.

Complete pages 1, 2 and 3

○ Check here if this is an Early Decision Application

Please print or type:

1. Legal name in full: last or family

first middle

2. Permanent Address: no. & street

city

county, if Massachusetts

state zip

area code/phone no.

3. Present mailing address: no. & street

city

state zip

area code/phone no.

last date to use this address

4. Other names which may appear on credentials:

5. Nickname:

6. Social Security Number:

***7, 9, 11, & 12 are optional**

7. *Sex: ○ male ○ female

8. Citizenship:
- ○ United States
- ○ other (name of country)

If not a U.S. citizen, what type of visa do you now hold?
- ○ permanent resident
- ○ refugee
- ○ student visa (F-1)
- ○ visitor visa
- ○ none
- ○ other (please indicate)

9.* U.S. citizens or permanent residents of the U.S., Primary ethnic heritage:
- ○ African, not Hispanic
- ○ Asian or Pacific Islander
- ○ Cape Verdean
- ○ Latino/Hispanic (including Mexican, Puerto Rican, Cuban, Central or South American)
- ○ European (white, not Hispanic)
- ○ Native American/Alaskan native
- ○ other (please indicate:)

10. Veteran Status: ○ veteran

service branch:

entry date: separation date:

11.* Birthdate: month day year

12.* Birthplace: city state

country

13. Applying as:
- ○ Bachelor of Fine Arts
  - ○ first-time freshman
  - ○ transfer freshman
  - ○ sophomore transfer - more than 21 but less than 45 transferable studio art credits
  - ○ junior transfer - more than 45 transferable studio art credits
  - ○ readmission candidate
  - ○ special student
- ○ Graphic Design Certificate Program
- ○ Teacher Certification Program
- ○ Master of Fine Arts
- ○ Master of Science in Art Education ○ track I ○ track II

14. Applying for: ○ September 19 _____ ○ January 19 _____

15. Will attend: ○ full-time ○ part-time

16. Will study:

Freshman applicants: please check the program in which you are most likely to concentrate. Sophomore and junior transfers and all M.F.A. applicants: please indicate one choice of major concentration.
- ○ Art Education
- ○ Art History†
- ○ Design
  - ○ architectural design†
  - ○ fashion design†
  - ○ graphic design
  - ○ illustration†
  - ○ industrial design†
- ○ Fine Arts Two-Dimensional
  - ○ painting
  - ○ printmaking
- ○ Fine Arts Three-Dimensional
  - ○ ceramics
  - ○ fibers
  - ○ glass
  - ○ metals
  - ○ sculpture
- ○ Media & Performing Arts
  - ○ film
  - ○ photography
  - ○ interrelated media

†not offered on the graduate level

17. Do you plan to apply for Financial Aid?

○ yes ○ no

date F.A.F.S.A. was filed:

18. Do you plan to apply for space in college housing

○ yes ○ no

Educational History

19. High School most recently attended:

name of school

city & state

CEEB code no.

date of graduation

Type of School:

○ public ○ parochial

○ independent ○ evening high school

20. Post-Secondary: please list in chronological order all colleges, universities, technical schools, and any other post-secondary programs you have attended*. Attach a separate list if necessary.

name of college

city & state

CEEB no.

from/to program

degree earned

name of college

city & state

CEEB no.

from/to program

degree earned

name of college

city & state

CEEB no.

from/to program

degree earned

21. If you have taken or plan to take any of the following tests, indicate date(s) below:

○ SAT I (Scholastic Assessment Test):

○ SAT II (CEEB Achievement Tests):

○ CLEP (College Level Examination Program):

○ AP (Advanced Placement Test):

○ TOEFL (Test of English as a Foreign Language):

○ GED (General Education Diploma):

22. Have you attended:

○ MassArt Saturday Studios: year(s)

○ MassArt August Studios: year(s)

○ MassArt Continuing Education Program: year(s)

23. Have you previously applied to the Massachusetts College of Art as a degree or certificate applicant?

○ yes ○ no

If yes, indicate year and program

24. Have any of your relatives attended MassArt? If so, please give name, relationship, and dates attended:

I understand that information about applicants that is furnished to the Massachusetts College of Art will be kept confidential and will only be released to public higher education system personnel authorized by the Massachusetts Higher Education Coordinating Council to receive this information, or to educational agencies and institutions for research study purposes, and hereby certify that the information furnished on the application form is complete and accurate.

Concealment of facts or untruthful statements may subject you to denial of admission to (or expulsion from) the college.

applicant signature

parent or guardian signature (if applicant is under 18)

date

Enclose appropriate application fee.

RESIDENCY AFFIDAVIT | Massachusetts College of Art

This page must be completed in all applications. Please read the statement of rules and regulations governing the residency status of students for tuition purposes

Note: Concealment of facts or untruthful statements may subject you to denial of admission to the college.

PART 1 (to be completed by all applicants)

Legal Name in full: last or family

first

middle

S.S. no.:

Permanent Address: no. & street

city

county

state

zip

since (mo/day/yr):

Date of Birth:

City and State of Birth:

Are you a U.S. Citizen? ○ yes ○ no

If not, provide your alien registration number and attach a xeroxed copy of your alien registration card (front and back). If you hold a temporary visa, please indicate the type of visa.

Alien Reg. no.:

type of visa:

Name of Parent or Legal Guardian:

Relationship:

Permanent Address: no. & street

city

county

state

zip

since (mo/day/yr):

PART 2 (to be completed by Massachusetts residents 18 or more years of age, or under 18 and married - see instructions)

I (print name) _____,

being first duly sworn, on my oath say that I am eighteen years of age or older, or under eighteen and married, and that I have read the rules and regulations governing the residency status of students for tuition purposes at Massachusetts College of Art; and that pursuant to said rules and regulations I am a resident of the State of Massachusetts. I have continuously resided in

the State of Massachusetts since: _____

applicant's signature:

date:

subscribed and sworn to meet me this day of 19

notary public:

state of: (seal)

S.S. no.:

county of:

commission expires:

PART 3 (to be completed, if appropriate, by the applicant's parent, guardian, or spouse - see instructions)

I (print name) _____,

being first duly sworn, on my oath say that I am the

○ father ○ mother ○ guardian ○ spouse

of (print name of applicant) _____

I have read the rules and regulations governing the residency status of students for tuition purposes at Massachusetts College of Art; and that pursuant to said rules and regulations I am a resident of the State of Massachusetts.

I have continuously resided in the State of Massachusetts since: _____

signature of Parent, Guardian, or Spouse:

date:

subscribed and sworn to before me this day of 19

notary public:

state of: (seal)

S.S. no.:

county of:

commission expires:

Note: if the applicant's parents are divorced or if this affidavit is executed by someone other than a parent of the applicant, the affidavit must be accompanied by satisfactory evidence that the party signing the affidavit is the legal guardian of, or married to, the applicant.

PART 4 (to be completed by applicants who are not residents of Massachusetts)

I do not qualify for classification as a Massachusetts student as defined in the rules and regulations governing the residency status of students for tuition purposes at the Massachusetts College of Art.

applicant's signature:

date:

621 Huntington Avenue
Boston, Massachusetts 02115



MASSACHUSETTS COLLEGE OF ART